

ANIME

THE MAGAZINE OF JAPANESE ANIMATION

9



WEBCOMIC WARS

The Works of
Hayao Miyazaki

12
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SUBTITLED!

MADOX-01

Koji's got problems. He's stuck inside an experimental battle machine he doesn't really know how to drive. The Army has turned Tokyo into a war zone trying to get it back. But worst of all, he's overdressed for his date with Shiori, his girlfriend! MADOX-01 is a hilarious parody of the Robot Suit genre you won't want to miss!

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Editorial Comments

Look it up!

Mongo isn't the only one accused of monomania. Friends and co-workers, as well as observant readers of this space, will attest that dictionaries are my life. Whenever I come across a new word when reading, or an unfamiliar pronunciation when conversing, or a controversial subject when writing, I pull out my "big" dictionary and find inspiration.

In•spi•ra•tion *n.* **1.** an inspiring or animating action or influence: I cannot write poetry without inspiration.

What could be easier?

The very best—and worst—thing about dictionaries is how deviously they tempt and how skillfully they distract. I start out with the best of intentions, trying to find a precedent for punctuating mobile suits, perhaps, and end up following a trail of definitions from one end of the dictionary to the other.

I found inspiration (there's that word again) for my most recent definition trail when reading the letters column of Eclipse/Studio Proteus' *Dirty Pair II* comic. I've been following with interest a lively debate on the nature of art and reality.

As I understand it, the discussion centers around the nature, if any, of Kei and Yuri's status as "real" people. Certainly *Dirty Pair II*'s readers—as well as its creative team—speak of the Pair, if only in jest, as if they've achieved a life of their own.

Two letters in particular caught my interest. One of the writers, David Derry, argues that to deny the Pair's reality because of their paper-based origin is to deny the effect of "any and all literature and art in stimulating minds and enlivening spirits."

The author of the second letter, Dave Fowler, writes, "I re-read the books and watch the animation and they can make me laugh and cry."

Dirty Pair II letters column editor Fred Burke agrees. "You've got a good point

there: If fictional characters can affect you, they are 'real' in some way."

Naturally, I had to consult my favorite book on the matter.

re•al *adj.* **1.** true; not merely ostensible, nominal, or apparent: the *real* reason for an act. **2.** existing or occurring as fact: actual rather than imaginary, ideal, or fictitious: *a story taken from real life*. **3.** being an actual thing; having objective existence; not imaginary: *The events you will see in the film are real and not just made up*.

If this is reality, then, what is fantasy?

fan•ta•sy *n.* **1.** Imagination, esp. when extravagant and unrestrained.

Hold on, I think we're almost there.

im•ag•i•na•tion *n.* **1.** the faculty of imagining, or of forming mental images or concepts of what is not actually present to the senses.

Ah. If we're to insist that being real means being "present to the senses," then no, Kei and Yuri aren't real.

A man named Indiana Jones never really existed either, but just try to tell the millions who've seen *Raiders of the Lost Ark* that Indy doesn't "stimulate and enliven" them every time they see the film.

Harrison Ford does exist, but you know, just between you and me, I think my chances of meeting him must be at least as good as my chances of meeting Indy.

Trish Ledoux
Editor

ANIMATION UPDATE

DIRTY PAIR

THE FLIGHT 005 CONSPIRACY

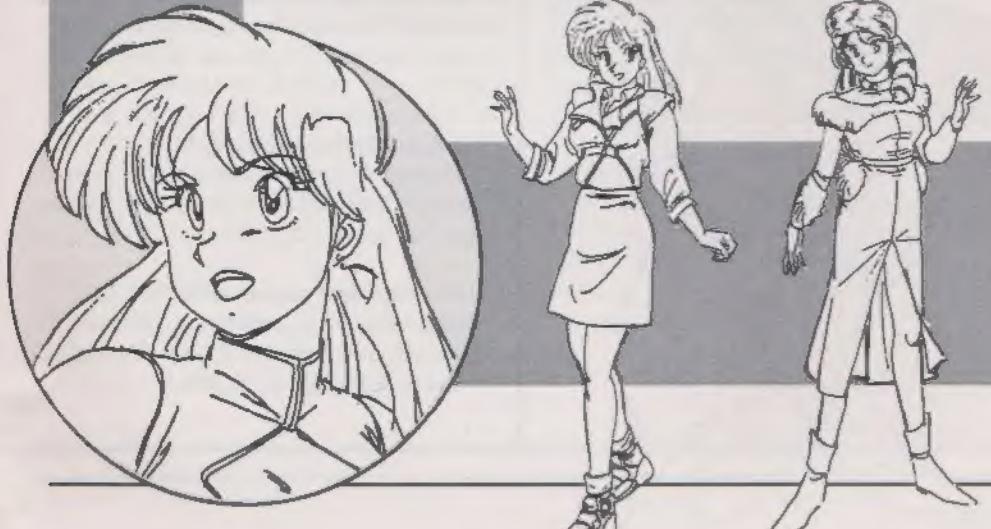


The infamous Dirty Pair return this January in a single-shot 60-minute OAV from Bandai. Character designs and art direction is performed by Tsukasa Dokite, responsible for designing the Pair since their TV series; direction and continuity is by Toshifumi Takizawa (both of the recent *Crusher Joe* OAVs).

When the relatives of an exploded space shuttle's missing passengers fail to demand insurance money, the WWWA's suspicion is aroused and the Pair is dispatched to investigate.

The Pair is also ordered to investigate the whereabouts of a missing chemist and his wife and daughter. What Kei and Yuri don't expect is that the two cases might be related in some way . . .

The Lovely Angels' costume design has gone back to the days of *Project Eden* (*Dirty Pair Movie*): Kei in white and Yuri in yellow. Also, the *Lovely Angel* is reported to have been redesigned yet again.



Chohel Kamibayashi's science fiction novel will soon be released in a six-volume OAV series by Kitty Video (Polydor).

The main characters of the story are a cat, a man, a woman, and a ship—the feline alien Apro, his partner Rato, the newcomer Marsha and their anti-computer frigate *Lagendra*. The group are officers of the galactic police, piracy division. Although they try their best to do their job, most of the time they cause more damage than good. Their goal is to capture the infamous pirates called "Yomel," who boast of being able to get their hands on anything that suits their fancy.



The *Enemy Is the Pirate* is directed by Masahisa Yamada; art direction and character designs are by Takayuki Goto. Mecha designs are by Takashi Watanabe. The first volume is scheduled for a January release.

SOL BIANCA

Galactic Calendar 2395—mankind is on the verge of a galactic war. The five-sister pirate group, "Karza Bianca," travels the stars in their ship *Sol Bianca*. The five find a young boy, Lim, who convinces them to travel to the planet Toures. Once there, they fall into a trap set by the black market overlord, Battross.

Sol Bianca is directed by Katsuhiro Akiyama (*Gall Force*, *Bubble Gum Crisis*); character designs are by Takayuki Okida, and mecha designs are by Takashi Takeuchi. The 50-minute OAV is scheduled for a February release by NEC Avenue.

Feb

Oldest and most stubborn; occasionally indecisive but always sharp and coordinated during times of need.



Janny

Simple, shy . . . and lively.



June

The quiet sister, in charge of data management.



April

Very straightforward group leader (also very picky).



May

The youngest sister, warm and emotional; lives a mascot-like existence on the ship.



NEW ORIGINAL ANIMATION VIDEOS

• Hurray for my Ancestors: The Tiger Awaits with Glaring Eyes (Vol. 3)

The strange tale of a girl from the future showing up one day in a time machine to wreak havoc on her ancestors' family. Studio Pierrot/S.P.O.; 30 minutes. Released 10/10/89.

• Angel Cop: The Changing City (Vol. 2 of 6)

Cyborg cops, terrorists, and mysterious blood-thirsty espers fight it out in future Tokyo. Soeishinsha/Japan Home Video; 30 minutes. Released 10/21/89.

• Bio-Booster Guyver (Vol. 2 of 6)

A remake of the lone-hero-fighting-an-evil-organization-singlehandedly-story. Bandai; 30 minutes. Released 10/25/89.

• Midoriyama High School at the Koshien (Vol. 2 of 10)

The gang at Midoriyama makes it to the high school national baseball championship. Walkers Company; 45 minutes. Released 10/25/89.

• Locke the Superman (Vol. 1 of 3)

The esper Locke confronts the tragic antagonist Lord Leon. Bandai; 30 minutes. Released 10/25/89.

• Starcat Fullhouse (Vol. 3 of 4)

Slapstick comedy in space in the cockpit of an interplanetary delivery service ship. Walkers Company; 30 minutes. Released 10/25/89.

• Aim for the Ace! Final Stage (Vol. 1 of 6)

Hiromi Oka aims for the top in the tennis world even after the death of her dearest coach in this video sequel of an animation classic. Bandai; 50 minutes. Released 10/25/89.

• Samurai Troopers (Vol. 2 of 6)

The Trooper boys confront their dark counterpart from Africa. CBS Sony Group; 30 minutes. Released 11/1/89.

• New Captain Tsubasa (Vol. 5 of 13)

Tsubasa leads the Japan Jrs. to the Soccer Jr. World Cup in Europe. CBS Sony Group; 30 minutes. Released 11/1/89.

ANIMATION UPDATE

• Baoh the Visitor

Ikuro, a boy implanted with the parasite Baoh that turns him into a superhuman fighter, and the telepathic girl Sumire are on the run from the assassin's guild called Dress, the secret society that gave them their powers in the first place. Toho/Shueisha; 45 minutes. Released 11/1/89.

• Peacock King 2

Peacock, one of the Five Major Light Kings, battles the forces of chaos with his Buddha-given powers. Soeinsonsha/Pony Canyon; 60 minutes. Released 11/3/89.

• Dark Hunter

The brave tale of a few fighting the human battles against the forces of dark. Yuji Moriyama of Project A-ko is the animation director, and it shows. Bandai; 30 minutes. Released 11/8/89.

• Assemble Insert (Vol. 1 of 2)

We follow the days of sufferings of the 14-year-old Maron as she is chosen for the mascot idol of the police. Tohoku Shinsha/Warner Pioneer; 30 minutes. Released 11/11/89.

• Project A-ko 4: The Final Chapter

Perhaps the final Project A-ko, but there's no guarantee. A-ko lets a giant A-ko robot loose on town in the wake of Miss Ayumi's wedding. Soeinsonsha/Pony Canyon. Released 11/21/89.

• Megazone 23 III: Emancipation Day

Volume 2 of *Megazone 23 III*. Victor Music Industry; 50 minutes. Released 11/24/89.

• Cleopatra, D.C. (Vol. 2)

She is the young CEO of the world's largest concern. She is the moving capital of the world. They call her Cleopatra, D.C. Toei Video; 30 minutes. Released 11/24/89.

• Blue Sonnet (Vol. 3 of 5)

It's a bloody battle between espers and androids. *Blue Sonnet* is part of a larger series of esper stories called "Red Fangs." Walkers Company; 30 minutes. Released 11/25/89.

• Super Beast-God Dancougar (Vol. 1 of 4)

The Dancougar team comes back to defend life, liberty, and the human race. Bandai; 30 minutes. Released 11/25/89.

• B.B.

A young wannabe boxer sails to America in hopes of making it big. Bandai; 40 minutes. Released 11/25/89.

• Shuten Doji (Vol. 1)

Go Nagai returns to animation with *Shuten Doji*, the child born of an ogre and raised by human. With his awesome powers, he could either lead humanity to Nirvana or send them there. Columbia Japan; 50 minutes. Released 12/21/89.

• Capricious Orange Road: I am a Cat, or a Goldfish (Vol. 1 of 4)

Orange Road is coming back to the TV screen as a four-volume miniseries based on stories from the original comics not yet animated. In Vol. 1, Kyosuke switches personalities with a cat and a goldfish. Toho; 25 minutes. Released 12/27/89.

• Left O'Clock!

A motorcycle story by Kaoru Shintani of *Area 88* fame. Yu Shinozaki, bored of ordinary life, leaves home on his bike for a roadtrip. Tokuma Japan; 45 minutes. Released 2/5/90.

• Devilman II (Vol. 1 of 3)

Go Nagai's demonic creation returns to animation. To what end will Devilman use his super-demonic powers when the monster Siren threatens humanity? Kodansha/Bandai; 60 minutes. Released 2/25/90.

• I am Reiko Shiratori

Reiko Shiratori has everything . . . looks, proportions, and money. Everything, that is, but an opportunity to confess love to a classmate from her high school years. Bandai; 30 minutes. Released 3/15/90.

• Bubble Gum Crisis (Vol. 7 of 13)

It's the ongoing fight of the Knight Sabers against the evil corporation Genom and its pawns, the boomers. Toshiba EMI; 45 minutes. Released 3/20/89.

• Onimaru

Onimaru is the leader of a group of mercenary rogue ninjas. They save a princess on the run one day and become involved in high affairs. Bandai; 45 minutes. Released 3/25/90.

Shuten Doji



The legend of Shuten Doji, part of Japan's modern-day folklore, will soon be released as a three-volume OAV series.

In the capital city of Kyoto during the 7th century Heian period of Japan, the ogre Shuten Doji was defeated by Yoshimitsu of Minamoto. Dojiro Shuten is a high school student who was given life by an ogre and now possesses great and mysterious powers. His destiny is to battle the great evil now attempting to envelop the galaxy into darkness.

Shuten Doji was previously serialized in *Shonen Magazine* thirteen years ago and was later novelized by Kadokawa Shoten. Columbia Japan has announced plans to release the first volume in December; Volume 2 is scheduled for release in April and Volume 3 in July. Direction is by Junji Nishimura and art direction is by Hideyuki Motohashi. Go Nagai's studio, Dynamic Productions, is assisting in the production.

HAYAO



Who's the hardest-working man in animation?

He is known to work seven days a week.

He is said to need acupuncture just to keep his drawing-arm working.

He is rumored to have over six "secret" studios.

He is Hayao Miyazaki.

Hayao Miyazaki is the man who has brought national pride back to Japanese animation. When other animators were telling stories about boys with super armor, super guns, and super libidos, Miyazaki was telling stories about a girl fighting to protect the environment. When other animators were telling stories about demons, robots, and sex (often in the same feature), Miyazaki was telling stories about a gentleman thief with a weakness for damsels in distress.

Miyazaki is a man determined to follow his own unique storytelling vision, often critical of the modern animation scene, comparing it to the days of ancient Rome.

"Thirty-five animation shows a week on television," he says, "the service sector booming . . . this is a situation none have encountered before. Historically, it's like the ancient city of Rome—political corruption, murder for entertainment value. The Roman citizens of those days demanded not only their bread, but their circuses."

Miyazaki is as hard on himself as he is on others. He seems to live in a continual state of panic during projects; between projects, he is only a workaholic.



During the frenzy surrounding the production of *Nausicaä*, holidays were revoked because of a lack of time. Unlike the depression of his fellow workers, Miyazaki found new motivation to complete the project. Because he works so hard, and rests so seldom, his health always seems to be in danger.

"I was almost on the brink of becoming autistic while working on the *Nausicaä* manga," Miyazaki admits. After the self-imposed isolation of the manga world, he says the return to the animation studio and other human beings was a relief.

Despite appearances, Miyazaki knows how to relax. He takes a nap every day from 1:00 p.m. to 1:30 p.m., sleeping for exactly 30 minutes. He's rumored to take just as much joy in eating as the popular animated character Lupin the III, and finds inspiration in his children (the age of the main character in *Future Boy Conan* coincided with the age of his son). When he talks with someone he becomes so engrossed in the topic that even if the interviewer goes off to the bathroom he'll continue, oblivious. During the production of *Totoro*, visitors were greeted with color charts of endless variation on the color green and enthusiastic sketches of the "archetypal" Japanese house; tatami and shoji in every room, windows with southern exposure.

Who's the hardest-working man in animation? He is Hayao Miyazaki. He is a man whose vision and talent has given new pride to an entire generation. He is a man capable of deriving inspiration from the classic themes of the past and updating them into modern terms accessible to viewers of all nationalities.

Hayao Miyazaki is a man whose ability to transcend language and cultural barriers must surely be the finest aspect of his genius.

English-dubbed Miyazaki Films in the U.S.

The popularity of Japanese animator Hayao Miyazaki's work has finally reached the United States. Of the few Japanese-animated films appearing in the U.S., Miyazaki's work is among the most widely recognized.

Miyazaki's message is beginning to be heard in English. Among the English-dubbed film adaptations to date, only one has received wide release and critical acclaim. *Castle in the Sky*, *Laputa* toured U.S. "art houses" and campus theaters coast-to-coast during the year, garnering favorable reviews from mainstream film critics.

A more recent film, *My Neighbor Totoro*, premiered at the 20th Annual San Diego Comic Convention during August of this year and was well-received by the audience. Until the film is released to a wider audience, however, *Totoro*'s success at the box office will be unknown.

Perhaps the famous—or infamous—of the English-dubbed films is *Warriors of the Wind*, an adaptation of Miyazaki's instant classic, *Nausicaä of the Valley of the Wind*. Critics complained that heavy editing and



rewriting of the story caused much of the story to be lost while fans bemoaned the refocusing of the story from a cautionary ecological tale to a simplistic action/adventure that bore slight resemblance to the original.

Character, architectural and mechanical designs inspired by a wide variety of the world's cultures make each Miyazaki film memorable, but even more impressive than the artistic beauty of his work are the stories. In the tradition of the late Osamu Tezuka, Miyazaki intuitively understands that the most important aspect of a film, animated or otherwise, is the story. Compared to the intrinsic value of the story, the language seems to matter very little. It is the message—not the medium—which will ultimately determine a film's success, and Miyazaki is no exception.



A Brief Life History of Hayao Miyazaki

- 1941 Born in the town of Akebono in the Bunkyo District of Tokyo. The second child of four brothers.
- 1944-46 The family moves to Utsunomiya City and Kanuma City in the Ibaragi Prefecture.
- 1947-52 Enrolls at a school in Utsunomiya. Stays here until the third grade. As his family returns to the town of Eifuku in the Suginami District, Tokyo, transfers to the fourth grade at Omiya Suginami Elementary School. Then in fifth grade, is transferred to the newly built Eifuku Elementary, which branched off from Suginami Elementary.
- 1953-55 Graduates from Eifuku Elementary and enrolls at Omiya Junior High.
- 1956-58 Graduates from Omiya Junior High and enrolls at Toyotama High School. Becomes interested in animation when he sees Toei's *Hakuja Den* in the third year. Wants to become a comics artist in high school, but can't seem to draw people, having been limited to drawing planes and battleships.
- 1959-62 Graduates from Toyotama High School. Enrolls at the Gakushuin University and majors in economics. Thesis on the theory of the Japanese industries. At school, joins the children's literature research club. This is the closest thing to a comics club, which to his disappointment, doesn't exist. Remains an observer in the student movement of the 60s.
- 1963 Graduates from the Gakushuin. Enters Toei in April. After three months of training, becomes an in-between animator. First work is the feature *Wan Wan Chushingura* (released Dec. 21). After entering Toei, finds an apartment in the Nerima District for a monthly rent of 6,000 yen (monthly salary from Toei is 19,500 yen). After *Wan Wan Chushingura*, becomes an in-between animator for Toei's first TV series, *Wolf Boy Ken*. There is a union negotiation right after entering Toei, and the freshman animator Miyazaki leads the demonstrators.
- 1964 In-between animator for *Gulliver's Space Travels* and helps with the key animation for *Boy Ninja Fujimaru the Wind*. Is active in

Future Boy Conan

In 1978, Hayao Miyazaki made his first attempt at directing in the 26-episode NHK animated series, *Future Boy Conan*. Loosely based on Alexander Key's novel, *The Incredible Tide*, the story takes place in a post-holocaust world that isn't too unlike Nausicaä's.

Many of Conan's production duties were shared between Miyazaki and frequent collaborator, Yasuo Otsuka (*Castle Cagliostro*, selected *Lupin the III* episodes). In conjunction with Otsuka, Miyazaki was responsible for character designs as well as directing duties. Otsuka also served as Art Director.

Conan, a child of nature, is born nine years after the final war on an island settled by survivors of a small group that attempted to escape the war by fleeing to space.

The opening narration begins: *In 2008 A.D., humanity was facing extinction. Super-magnetic weapons far superior to nuclear arms were used and caused major plate movements. Earth's revolutionary axis was skewed, and the five continents perished into the sea.*

Twenty years later, living alone with his adopted grandfather on "Left-over Island," Conan discovers the girl Lana washed ashore. She explains that she is from the island High Harbor, where many, many more people than Conan can count live. Soon, their peace is interrupted as an aircraft from the sole surviving old-world power descends and kidnaps Lana. Without the loss of the

old technology, the machine-based nation of Industria aspires to reunite the region and rebuild civilization. It lacks a stable energy source, however, something Lana's hermit-like grandfather Dr. Lao has access to in the form of a solar energy satellite.

Conan eventually finds his way to Industria and rescues Lana with acrobatics that would make Lupin the III in *Cagliostro* pale in comparison. Conan and Lana find their way to a salvage ship operation where Dr. Lao is in charge under the alias, "Patch."

The three stop next at Industria to free the underground resistance and then head for High Harbor. Dr. Lao returns alone to Industria to finish off business while Conan and Lana experience life in High Harbor, a land where people cultivate the earth to harvest its plentiful offerings, a vast contrast to the sterile life of Industria. Once more, their peace does not last long as a commando force from Industria arrives in another attempt to kidnap Lana. Sensing Dr. Lao must be in danger, Conan decides to head for



DR. LAO

- 1965 Key animator for the TV series, *Hassie Punch*. Around fall, begins voluntarily contributing for *Prince of the Sun*, as fellow union leader Isao Takahata joins the production. Makes secret pact with Takahata and Yasuo Otsuka to take however long to finish Prince, as they feel this may be the last chance to work on a feature in the dawn of the TV era. Marries Akemi Ota in October. Finds new residence in Higashi Murayama City.
- 1966 Joins *Prince of the Sun* as scene designer and key animator. Animation begins in April. Production goes on hiatus in October. Works on *Rainbow Trooper Robin* while Prince is on hold.
- 1967 *Prince of the Sun* production resumes in January. First son is born same month.
- 1968 First screening of *Prince of the Sun* in March. Key animator in the TV series, *Sally the Witch*. Key animator in the feature *Puss in Boots* in June.
- 1969 Second son is born in April. Moves to Oizumi Gekien, Nerima District. Key animator in the feature *The Flying Ghost Ship* and the TV series, *Secret Akko-chan*.
- 1970 *Secret Akko-chan* key animator. Pre-production staff on *Animal Treasure Island*. Moves to Tokorozawa City, Saitama Prefecture.



CONAN AND LANA

Industria. Lana follows despite Conan's wishes.

At Industria, the leader Repka has been torturing Dr. Lao in order to gain the secret of the solar satellite, just as Conan had feared. Repka next captures Lana and uses her as a hostage to make Dr. Lao speak. Conan manages to rescue her and sends Repka to his demise. With the megalomaniac finally gone, Dr. Lao finally revives Industria with the energy sent from the solar satellite.

Repka, however, isn't dead after all. He diverts Industria's energy to resurrect the last surviving "wings of death" from the final war, the *Gigant*, from a long sleep underground. With every intention of reducing Earth to ashes, Repka takes off on *Gigant*, but even this deadly giant moth cannot restrain Conan from wreaking havoc in its engine section. The moth dies before attacking Earth, and the remainder of the world can now hope to live in peace.



- 1971 Key animator and idea organizer in the feature *All Baba and the Forty Thieves*. Leaves Toei to work at A-Pro with Isao Takahata and Yoichi Obabe. Starts preproduction for *Pipi Longstockings* in July. Travels to Sweden with Tokyo Movie president Yutaka Fujio to acquire the rights to *Pipi*. After attempt fails, joins *Lupin the III* in mid-season.

the union as head secretary. All the while, finds time to court fellow animator and future wife, Akemi Ota.

- 1965 Key animator for the TV series, *Hassie Punch*. Around fall, begins voluntarily contributing for *Prince of the Sun*, as fellow union leader Isao Takahata joins the production. Makes secret pact with Takahata and Yasuo Otsuka to take however long to finish Prince, as they feel this may be the last chance to work on a feature in the dawn of the TV era. Marries Akemi Ota in October. Finds new residence in Higashi Murayama City.
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Castle Cagliostro

Castle Cagliostro is the second film in the popular *Lupin the III* series and the only *Lupin* film written and directed by Hayao Miyazaki. Art direction is by frequent collaborator, Yasuo Otsuka.

Castle Cagliostro was a rush job; pre-production began in May 1979, production in July, and completion in November of that year. Actual production time, therefore, was a little over four months, a short time for a movie even by Japanese animation standards. Considering that Miyazaki generally requires most of a year per project and still ends up pushed for time, it's easy to imagine how pressured he must have been during the production of *Castle Cagliostro*.

Miyazaki has gone on record over and over again stating that he feels Lupin the III is too aged for an active character. In an interview printed in the January 1981 issue of *Animag*, Miyazaki states that he is unwilling to do any more *Lupin the III* episodes but would be willing to make a story featuring the next generation, Lupin's daughter, instead.



LUPIN THE III



CLARISSE

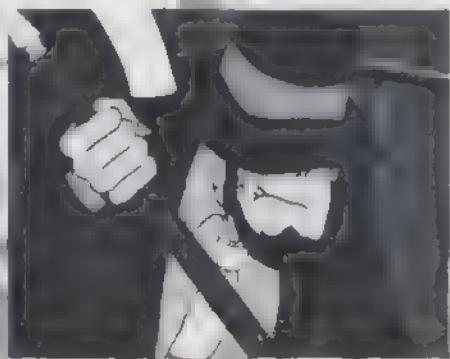
In the film *Castle Cagliostro*, Lupin and Jigen are disappointed to find that the money they had stolen from a casino is counterfeit, and head to the country where the counterfeit bills are said to originate. After entering the country of Cagliostro, the two rescue a girl on the run dressed in a wedding gown. The girl disappears, leaving a ring which makes Lupin think back to a girl who saved his life during a previous attempt to solve the mystery of the counterfeit bills.

Lupin discovers that the girl, Clarisse, is being forced to wed the evil Duke of Cagliostro, so he infiltrates the castle to prevent the wedding. At the same time, Inspector Zenigata arrives at the castle in pursuit of his eternal quarry, Lupin. As Zenigata races about the castle, chasing Lupin, Zenigata falls into a pit that leads to the catacombs beneath the castle.

Lupin sneaks into Clarisse's room but also falls into a trap set by the Duke and meets Zenigata. The two team up and



THE AMORAL FUJIKO



JIGEN, MARKSMAN SUPREME



GOEMON THE SAMURAI

- 1972 After Lupin, makes the pilot film of Tetsuya Chiba's *Yuki's Sun* which never sees the light of day. Key animator and picture continuity on *Akado Suzunoseki*. Draws the picture continuity for the first episode of *Dokonjo Gaeru* but is rejected. Joins the short *Panda Ko-Panda* as original idea, screenplay, scene design, and key animation man.

- 1973 Screenplay, art design, scene design, and key animation for *Panda Ko-Panda: Rainy Day Circus*. Key animation on *Wasteland Boy Isamu and Samurai Giants*. Changes employer to Zuiyo Pictures with Takahata and Otake in June for pre-production on *Heidi*. Travels to Switzerland in July on location.

- 1974 Scene design and scene organization for *Heidi*.

- 1975 Helps with key animation on *The Dog of the Flanders*. Pre-production for *Three Thousand Miles in Search of Mother*. Travels to Italy and Argentina in July on location.

- 1976 Scene design and scene organization on *Three Thousand Miles*.

- 1977 Key animation for *Rascal the Raccoon*. On June 15, starts pre-production on *Future Boy Conan*. In October, animation begins on first episode of *Conan*.

- 1978 TV series *Future Boy Conan* director.

- 1979 Layout on *Anne of Green Gables*. Joins TMS in May to work on the new *Lupin* feature, *Castle Cagliostro*. Finishes in December.

- 1980 Acts as drill sergeant at Telecom for the new recruits. Works on *Lupin the III* episodes 145 and 155 under the pseudonym "Telecom" as director and teleplay. Draws up numerous image boards for new features in the meantime.





attempt to rescue Clarisse with the Duke's autogyro. Lupin becomes badly injured and falls, losing the ring to the Duke.

On the day of the wedding, Lupin poses as a bishop and rescues Clarisse, recovers the ring, and escapes to a nearby clock tower. After a duel with the Duke,



THE EVIL DUKE OF CAGLIOSTRO

Lupin falls from the tower. The Duke chases Clarisse, who escapes to the edge of the clock's face. When Clarisse is at the end of the Duke's sword, Lupin's voice is heard again, offering both the Duke's and the other ring for Clarisse. After exchanging the ring, the Duke attacks Lupin, who falls with Clarisse down into the lake below.

The Duke inserts the rings into the clock's face. Gears move and the clock's arms move to the midnight position, crushing the Duke between them. To the sound of bells, the clock tower crumbles and the water drains from the lake, revealing Cagliostro's treasure . . . perfectly preserved Roman ruins, not a treasure of gold but a treasure of humanity.

Lupin wraps up the situation and despite Clarisse's offer to travel with him, leaves her once again. Zenigata in hot pursuit.



THE RELENTLESS INSPECTOR ZENIGATA

Miyazaki says that the inspiration for *Castle Cagliostro* comes from a French novel written by Maurice Leblanc (1864-1941), *The Girl with Green Eyes*, and from Japanese writer Rampo Edogawa's *Mystery of the Clock Tower* (which was a rewrite of *The Ghost Tower* by a Meiji era writer named Rulko Kuroiwa, whose work was in turn a copy of an English mystery). The character of Lupin is directly imported by Japanese author Monkey Punch (creator of the animated Lupin) from Leblanc's *Les Aventures d'Arsène Lupin, Gentleman-Cambrioleur* (*The Adventures of Arsene Lupin, Gentleman Thief*).

Miyazaki has given old characters a new interpretation. In *Cagliostro*, the character of Clarisse acts as a catalyst to Lupin, transforming the carefree thief into her knight in shining armor. All of the traditional Lupin characters as written by Monkey Punch—Jigen, the hard-drinking marksman; Goemon, the stoic samurai; Fujiko, the flirtatious, ever-capable thief; and Inspector Zenigata, the bumbling detective whose only reason to go on is Lupin, are given a new kind of dignity and nobility in *Castle Cagliostro*.



1981	The features <i>Little Nemo</i> and the Italian co-production <i>Sherlock Holmes</i> (renamed <i>Great Detective Holmes</i>) released.	
1982	<i>Nausicaä of the Valley of the Wind</i> begins running in February Animage. At the same time, directs <i>Holmes Makes Four</i> episodes of <i>Holmes</i> with the Telecom staff.	
1983	Talks for a <i>Nausicaä</i> feature begin. In May, Takahata becomes producer and Topcraft is decided on as production studio. Production begins in August. Miyazaki works as director, screenplay, and picture continuity. <i>The Journey of Shuna</i> is published from Animation Bunko in June. Meanwhile, the <i>Nausicaä</i> comics in <i>Animage</i> go on hiatus.	
1984	<i>Nausicaä</i> completes in March. The Nibanki ("two horse power") office is set up in the Suganami District, Tokyo in April. <i>The Nausicaä</i> serial resumes in the August <i>Animage</i> .	
1985	<i>Nausicaä</i> is suspended once more as pre-production for <i>Castle in the Sky</i> . <i>Laputa</i> begins Studio Ghibli's set up in Kichijoji, Sushashino City. Travels to Wales in May for location scenes	
1986	Director, screenplay, and picture continuity work on <i>Laputa</i>	
1987	<i>Nausicaä</i> makes a brief appearance in <i>Animage</i> but gives way for pre-production on <i>My Neighbor Totoro</i> .	
1988	<i>Totoro</i> released	
1989	<i>Kiki's Delivery Service</i> released.	

Lupin the III TV Episodes

When *Castle Cagliostro* was released in 1979, Hayao Miyazaki intended that it should be the last *Lupin the III* story he would ever touch. Only pure coincidence could dictate that he was to be involved in further *Lupin* projects.

Neither *Wings of Death, Albatross* nor *Farewell, Lovely Lupin* lists Miyazaki in its credits. Instead, a mysterious individual by the name of "Telecom" is credited ("Telecom," of course, is the name of the company Miyazaki was working for at the time; a rather contrived alias allowing Miyazaki to direct the two episodes in anonymity).

Back in 1971, after failing to secure the rights to *Pipi Longstockings*, Miyazaki joined the production of the first *Lupin* TV series in mid-season when low ratings called for a change in staff. Along with others, Miyazaki directed the final ten episodes of the short-lived, 23-episode first

In 1985, Miyazaki ended his relationship with the famous thief and referred Mamoru Oshii to the third *Lupin* film, *Legend of the Babylonian Gold*. Oshii, in turn, diverted the images he had refined for the critically acclaimed film, *Angel's Egg*.

Wings of Death, Albatross

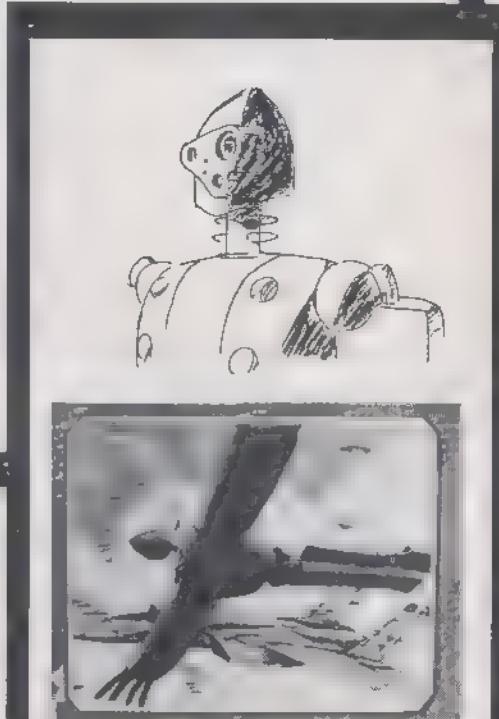
The industrialist Friedrich Lowenbach, with the assistance of his darling children (multi-kiloton atomic bombs), plots to hold for ransom the cities he visits on tour with his enormous sea plane, *Albatross*. Fujiko has stolen one of Lowenbach's atomic detonators, and while fleeing his goons, drops it in Lupin's lap. Inspector Zenigata of Interpol, in his attempt to capture the thief of thieves, hinders and eventually assists Lupin in foiling the plot of Lowenbach in spreading from the deadly wings of the albatross.



THE UNDERWEAR-CLAD LUPIN PILOTS THE GIANT ALBATROSS



FRIEDRICH LOWENBACH AND HIS DARLING CHILDREN



NEITHER THE FIRST NOR THE LAST APPEARANCE OF THE "GIANT FLYING ROBOT." MIYAZAKI USES AN ALMOST IDENTICAL DESIGN IN HIS LATER FILM, LAPUTA

Farewell, Lovely Lupin

A trio of thieves, posing as Lupin, Jigen, and Goemon, commit a series of robberies with the help of a flying robot piloted by a girl named Maki. Maki's father mysteriously disappeared after he protested the use of his robots as weapons, so Maki hopes to show the world the robots' destructive potential by using her robot Lamda to assist the man she thinks to be Lupin. The real Lupin eventually convinces her of the truth, revealing the impostors to be henchmen of the man responsible for putting her father's robots to evil uses, and the robot factory is destroyed and the imposters arrested.



THE LUPIN IMPOSTORS AND THEIR BOSS



MAKI, THE ROBOT'S PILOT

Nausicaä

"It has been one thousand years since Earth's giant industrial civilization destroyed itself and collapsed. Now, rust and ceramic particles cover the Earth, and the fungal forests spread their deadly spores across the soil, endangering the existence of the few remaining humans . . ."

Nausicaä, Hayao Miyazaki's tribute to the kinship between man and nature, combines the elements of ecology, science fantasy and adventure to create what is arguably his most popular as well as most powerful animated feature to date. The film is produced by Toru Hara; the music by Jo Hisaishi. The movie's theme, exceptional animation and endearing characters have made it a classic within the five years of its 1984 release.

The character of Nausicaä has been established as one of the most well-loved heroines in all of animation fandom; Nausicaä has been voted "Best Animation Character" in *Animage* magazine's annual Anime Grand Prix almost every year.

Nausicaä is the tale of mankind's relationship with nature, a relationship that man chooses to see as adversarial. A thousand years after the world is almost destroyed by man during the Seven Days of Fire, nature begins to slowly rebuild the world's ecosystem using the fungal forests, a form of highly toxic plants which draw the poisoned water and soil into themselves, creating a cycle of filtration that is slowly, subtly purifying the water,



earth and air.

Mankind, however, is unaware of the forests' true function and thinks of the plants only in terms of the deadly spores they release into the atmosphere and the hostile insects that live there. Only one person, Nausicaä, Princess of the Valley of the Wind, realizes that if mankind razes the forests and kills the insects, nature's healing process will be blocked.

There is a prophecy in the Valley of the Wind that a person, robed in blue upon a golden field, will someday re-establish mankind's ties with the land. Unfortunately, the political forces of Nausicaä's

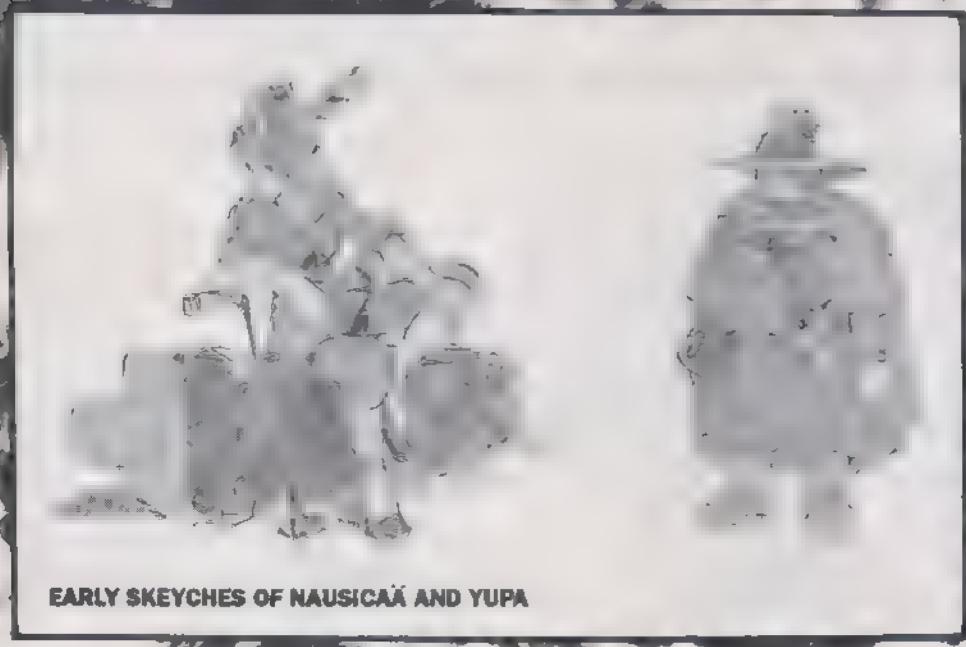


world are obsessed with dominating the land, not in restoring it. The peoples of the Torumekians and the Pejite Empire demand that the forests be obliterated and the resident giant, armored Ohmu insects be exterminated.

The Torumekians invade the Valley of the Wind, kill the King, and begin to nurture a single embryo of the bio-engineered God-Soldiers (the primary weapon during the Seven Days of Fire) in order to expand their empire. The Pejite Empire intends to halt Torumekian expansion no matter the cost to the Valley of the Wind.

Nausicaä must find a way to stop the clash between the Torumekians and Pejites and avert the destruction of the Valley of the Wind and the vitally important fungal forests. She's able to redeem the world through her own sacrifice when the Ohmu stampede in a frenzied frenzy to avenge the mutilation of an Ohmu child. Nausicaä's body, torn by man's selfishness and the Ohmu's rage, is reinstated by the Ohmu—she becomes the child of the prophecy, clothed in the blue of Ohmu blood and walking on the golden field of their tendril, restoring the bond between man and nature.

A 116-minute animated feature, *Nausicaä* is adapted from the popular manga that first appeared in *Animage* during early 1980. (The manga has found success here in America as well; after initial delay, San Francisco-based Viz Communications has recently released an English adaptation of the manga.)



EARLY SKETCHES OF NAUSICAÄ AND YUPA



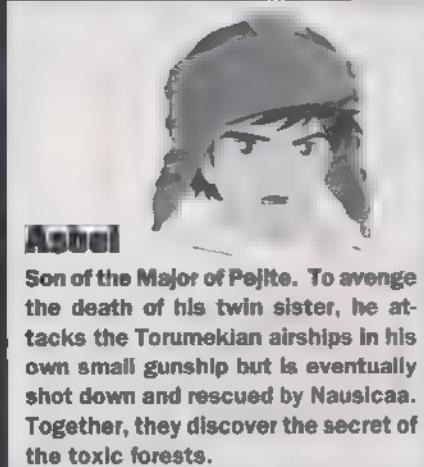
Nausicaä

Nausicaä's gentle, loving nature is capable of winning over both man and beast. Her love of living things, as well as her curious empathic link with the fourteen eyed giant Ohmu insects, enables her to reconcile conflicts between all natures. On her glider, the Mowe (German for "gull"), she can ride the winds and travel from her native Valley to the deadly beauty of the poisonous forests.



Kushana

Princess of the Torumekians. Wears armor and leads the invasion forces in order to obtain the giant God Soldier. Her forces attack Pejite and then move on to the Valley of the Wind.



Abel

Son of the Major of Pejite. To avenge the death of his twin sister, he attacks the Torumekian airships in his own small gunship but is eventually shot down and rescued by Nausicaä. Together, they discover the secret of the toxic forests.



Giant God Soldier

The weapon that was known to have destroyed the world during the "Seven Days of Fire." The God Soldiers, products of genetic engineering, are now mostly fossils in the Barren Lands, but one embryo is located and exploited by Pejite.

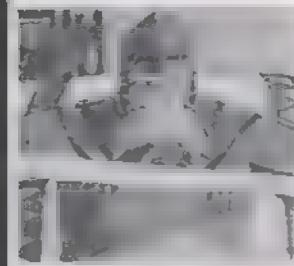
Nausicaä was originally planned as a five-minute short to be shown during the Anime Grand Prix. However, both Miyazaki and the Animage editors felt that five minutes could not do the story justice, so the project was extended to fifteen minutes... and then thirty, then forty-five, then a TV special, and eventually produced as a full feature-length film.

Despite near-universal critical acclaim, Miyazaki has expressed dissatisfaction with the film's ending. "I wanted to stop the Ohmu in front of Nausicaä but there was no way they could stop . . .

"Nausicaä fled throwing her life away," Miyazaki said during an interview.

"It was inevitable. But then, when Nausicaä is lifted up by the Ohmu, into the morning, bringing light into the golden field, it turns into a religious painting. I was distressed but there was no other way, in my opinion, to end the film. I didn't intend to make her Joan of Arc."

Miyazaki's story has roots in both Greek and Japanese mythology. In the classical epic poem by Homer, *The Odyssey*, the character Nausicaä is the daughter of Alcinous and Arete, who with the



Jir

Father of Nausicaä and King of the Valley of the Wind. Suffering from a disease caused by the toxins of the forest.



Yupa

A good friend of the King of the Valley of the Wind. He has been travelling to find the secret of the toxic forests. Known as the best swordsman in the area.



Grandma

The oldest woman living in the Valley—over 100 years old. A blind woman who speaks of the old legends to the new generation. Loved by the people and a faithful advisor to the King.



Ohmu

A giant insect often called the "King of the Toxic Forest." Sentient, with bodies extending over 70 meters and 14 eyes. The shell is extremely tough but light; old Ohmu shells are scavenged for material as armor and swords.

nance of Athena, greets Odysseus after he is shipwrecked and guides him to her father's castle. Miyazaki's Nausicaä is also said to be based in part on a Heian-period princess from Japanese folklore who communicates with insects and trees and refuses to bow to the then-current fashion to shave her brows and dye her teeth black.

In *Nausicaä*, Miyazaki proves once more that he is a master storyteller capable of transcending both language and cultural barriers to create some of the most beloved characters in animation.

Great Detective Holmes

Back when Hayao Miyazaki was still working with TMS (Tokyo Movie Shinsha), the Italian television station RAI and TMS agreed to "joint-produce" an animated version of Sir Arthur Conan Doyle's classic "Sherlock Holmes" stories with an all-dog cast.



By April 1981, Miyazaki and other animators at TMS began *Sherlock Hound* pre-production. By December, production of the pilot film started. By the summer of 1982, the project was cancelled; four episodes already completed and two more in mid-production.

Eventually, production resumed and the series was broadcast on Italian and Japanese TV screens during the fall of 1984. Miyazaki was to be involved only in six episodes of 26, however, leaving TMS in the fall of 1982.

Working with an Italian station, TMS faced several cultural restrictions such as the archvillain Professor Moriarty not being allowed to steal religious objects. Of the four episodes complete in 1982, two of them had already been dubbed into English and were ready to be shipped to Italy.

These two episodes, originally titled "The Little Client" and "The Blue Ruby," eventually found their way to cable TV in the United States. These two were also shown in Japanese theaters as a double-feature with *Nausicaä of the Valley of the Wind*. At that time, the series' title was officially changed from *Sherlock Hound* to *Great Detective Holmes*.

The six Miyazaki-produced episodes are "The Little Client," "The Blue Ruby," "Treasure Under the Sea," "Where Did the Sovereigns Go?", "The Abduction of Mrs. Hudson," and "The White Cliffs of Dover."

The Little Client

Professor Moriarty is minting counterfeit money, causing great confusion at London banks. Out of greed, he overworks the coin machine and it breaks down. The engineer, whom he has kidnapped to build the machine, agrees to fix it if he can write a letter to his daughter, Martha. Later, Martha comes to Holmes to hire him to find her cat, Aunt Holly. The letter from her father says to consult Aunt Holly in a time of need, but she can't find her. Holmes finds Aunt Holly hidden in the attic, where he also discovers a hidden message, leading him to Moriarty's hideout. With Holmes' help, Martha and her father are safely

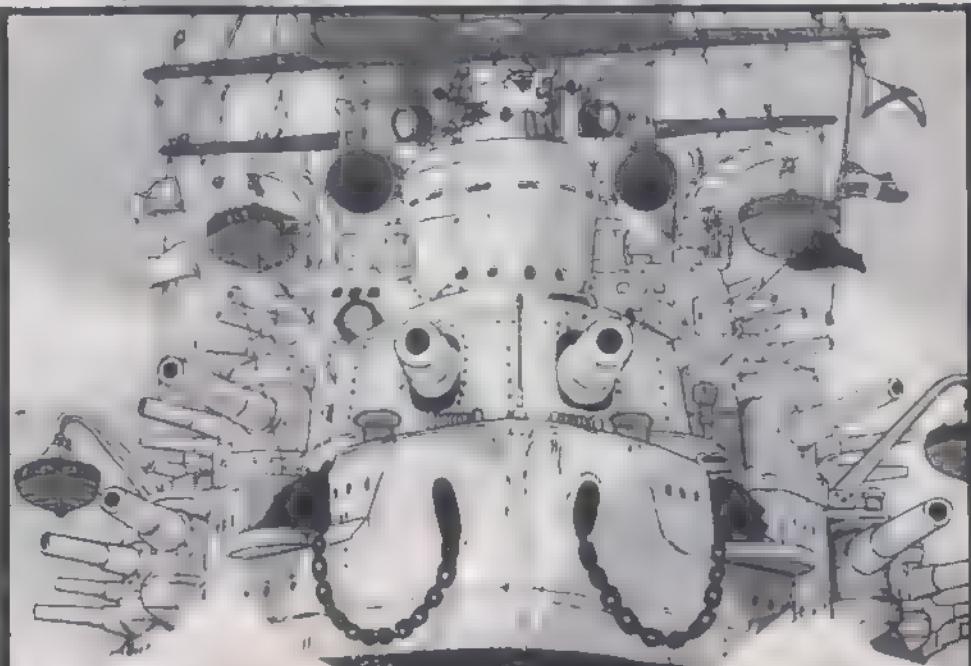


Treasure Under the Sea

Captain Lysander discovers Napoleon's sunken treasure on his voyage home to England. A Royal Navy ship almost abducts Holmes and Watson to bring them to the now-Admiral Lysander, who wants to hire Holmes to find the missing secret Navy submarine, *Goblin*. Holmes deduced that the disappearance of the submarine is Moriarty's doing, and an enraged Lysander attacks Moriarty's hideout. Moriarty sinks his own submarine with the *Goblin* instead. Holmes rushes to warn Lysander, but the neurotic Admiral mistakes Holmes for the thief and shoots his aircraft down. Moriarty once again sinks the submarine, sending it down into the depths. Holmes attaches himself, Watson, and Lysander to a torpedo and shoots for the surface. They make it to the surface, destroying the *Goblin* on the way.

The Blue Ruby

Professor Moriarty steals the world's only blue ruby, which a young pickpocket named Polly pities from him when he lets his guard down. Moriarty chases the orphan, whom Holmes saves by chance. Although Holmes takes Polly to his apartment for safety, Moriarty manages to kidnap her anyway. On his plane, Polly resists Moriarty and sends the plane on a collision course toward the bridge tower. Holmes arrives and saves Polly in the nick of time.



Where Did the Sovereigns Go?

The industrialist Gilmore, rich at the expense of the town, hires Holmes to recover his sovereigns. Out of his collection of 346,789, twenty are missing. It turns out that Gilmore's son Michael, a volunteer at the local orphanage, has stolen them to use for the town's welfare. Just when the case seems to be neatly solved, Moriarty finishes his secret tunnel and steals the rest of Gilmore's sovereigns. The real pursuit has just begun.



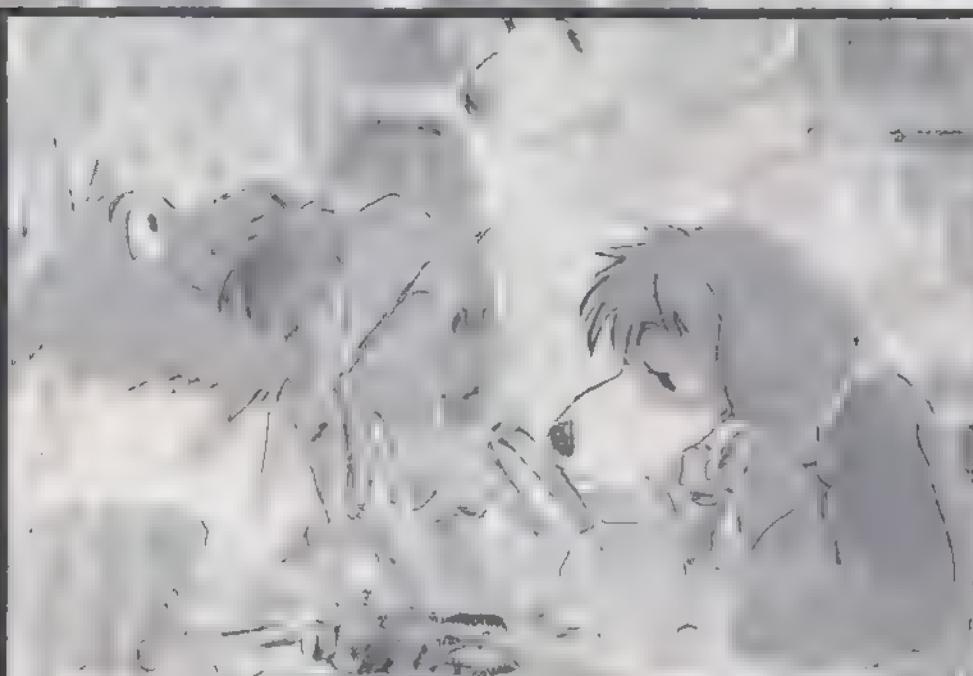
The Abduction of Mrs. Hudson

Using scientific research, Professor Moriarty discovers that Holmes' weakness is Mrs. Hudson, the young widow landlord of Holmes' apartment. Moriarty kidnaps her and demands that Holmes steal the painting "La Giaconda" from the National Museum if he wants her back. Moriarty faces Holmes with a softened heart after Mrs. Hudson cleans up his hideout and bakes him a kidney pie. Holmes outwits Moriarty, who leaves without Mrs. Hudson or the painting.

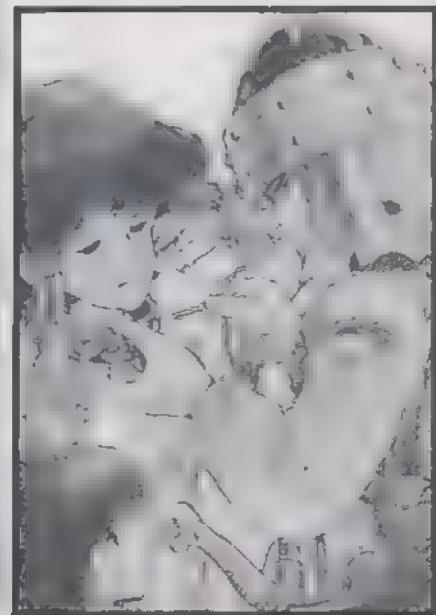


The White Cliffs of Dover

A postal aeroplane crashes on Baker Street. With surprising efficiency, Mrs. Hudson rescues the pilot, who recognizes her as "Marie." Back at the apartment, the pilot explains that Mrs. Hudson was the idol of the aeroplane club but disappeared after the pilot who had won her heart died in a crash shortly after marrying her. The pilot tells Mrs. Hudson that the London-Paris airmail service is being mysteriously sabotaged. Holmes deduces, unsurprisingly enough, that Moriarty is responsible, trying to make a fortune on his airmail stamp collection which will increase in value once the airmail service is stopped. Holmes and Watson guard the next aeroplane to Paris but it takes off before they learn that Moriarty has planted bottles of nitroglycerine. Holmes saves the day with his acrobatics and the help of Mrs. Hudson's fearless driving.



The Journey of Shuna



"There once was a kingdom," begins the tale, "forsaken by time in the bottom of a valley. Why did people settle here? The winds from the mountains only further chill the thin air, and even the sun does not warm the valley. The dry soil is reluctant to grant the people what little of the crop they may harvest. It is a merciless nature."

"One day, a weakened traveller arrives in Shuna's valley . . ."

Although never animated, *The Journey of Shuna* is a work representative of master storyteller and animator, Hayao Miyazaki. The story, based on a Tibetan folktale, is the tale of a prince in search of wheat for his famished people. The small, pocket-sized book, illustrated with over two hundred of Miyazaki's water colorings and narrated with his rustic prose, was released in 1983 by Animage JuJu, a division of Animage magazine.

Because of the similarities between Shuna and another famous Miyazaki character, *The Journey of Shuna* is often mistaken for a Nausicaä story. Although the two stories are similar in setting, they are entirely separate.

Castle in the Sky Laputa

Hayao Miyazaki's 1986 film, *Castle in the Sky, Laputa*, chronicles the quest for a legendary floating city rumored to contain vast, unexplored riches. Not unlike Miyazaki's 1984 classic, *Nausicaä of the Valley of the Wind*, *Laputa* combines animation and storytelling quality with a rich variety of outside influences.

The flying castle Laputa is derived in part from Jonathan Swift's classic story, *Gulliver's Travels*. Once, according to Swift's story, Laputa dominated the world and used its technology to crush any nation that defied its rule. In the end, however, the people of Laputa developed a deadly disease due to lack of contact with the Earth and were forced to return to the ground. Over the centuries, the Laputian scientists were lost, and the floating city soon became nothing but legend.

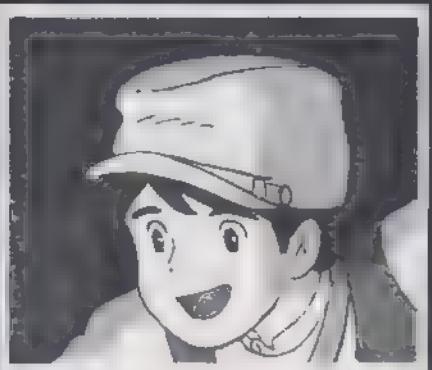
The animated Japanese film *Castle in the Sky, Laputa* depicts a heroic quest, a courageous heroine, and characteristic Miyazaki themes. A mysterious girl named Sheeta is sought by an obsessed government agent who believes that her pendant is the key to the legendary Laputa's secrets. Sheeta escapes and meets a young miner named Pazu, whose aviator father is



said to have once encountered the floating city, and who dreams of rediscovering Laputa to redeem his father's reputation.

Sheeta and Pazu meet an old miner who explains that the stone Sheeta wears around her neck is a Laputian levitation crystal. After Sheeta is recaptured by

the government, the agent Muska tells her that she is the heir to Laputa's throne and is the Princess Lusheeta Toemuh Laputa. Muska imprisons Sheeta after an attempt to pry Laputa's location from her fails. Alone, Sheeta recites a saying taught by her grandmother to make troubles go away:



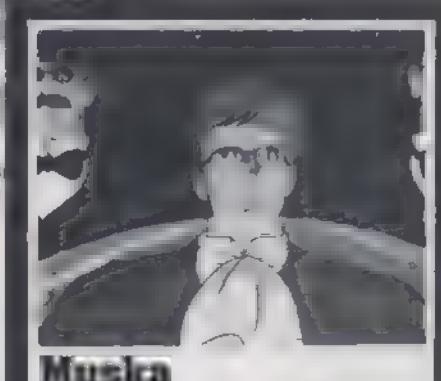
Pazu

A young miner's apprentice working in Slagg's Ravine. Pazu hopes to vindicate his father's claim of a floating city in the sky by using a self-built ornithopter.



Sheeta

Owner of a magical levitation stone and the key to Laputa's secrets. Sheeta is the unknowing heir to Laputa's throne, a descendant of the Laputian royal family.



Muska

A government agent who seeks Laputa for its technological secrets. He is also a descendant of the Laputian royal family, and secretly desires to rule the world using Laputa's immense power.



and inadvertently activates a captured Laputian guardian, a giant robot that begins to run amok trying to locate Sheeta.

Sheeta is rescued by Pazu, now united with a band of pirates also seeking Laputa. Together they set off in an attempt to beat Muska, now in possession of the levitation stone, to the floating city. Muska, having set himself apart from government forces, attempts to seize control of the city in order to rule the world. Muska's schemes are eventually foiled by Sheeta's "doom charm," a spell Sheeta was never to use that releases the giant levitation stone that keeps Laputa aloft.

As Sheeta and Pazu bid the pirates farewell and head for home, the great levitation stone and the remains of the island of Laputa float upward into the heavens.

The inspiration for the story, of course, comes from Swift's 18th-century political satire in which Captain Lemuel

Gulliver visits the flying city of Laputa. The floating city's inhabitants spend their days so lost in abstract contemplation of music and mathematics that they must be watched over by servants, so that they do not run into walls or inadvertently fall off the edge of the floating island.

Castle in the Sky, Laputa is also reminiscent of the turn of the century adventure fiction from Jules Verne, while the mechanical and architectural designs are akin to the bulbous, yet elegant forms of Jean "Möbius" Girard. Miyazaki's characteristic robots are similar to Max Fleischer's 1941 "Mechanical Monsters," an animated Superman serial.

Combined with a dramatic score by Joe Hisaishi and Miyazaki's consistently exceptional direction and storytelling flair, *Castle in the Sky, Laputa* yields a story that is sure to join the ranks of animated classics everywhere.



Dola

Matriarchal leader of a small band of aerial pirates. Rampaging the skies in the Tiger Moth, built by her deceased husband, Dola wants Sheeta's pendant in order to find the reputedly vast hidden riches of Laputa.

Jonathan Swift's Laputa

In terms of grandeur and wonder, the floating city in the sky depicted by Jonathan Swift does not compare favorably with the powerfully majestic kingdom of Hayao Miyazaki's 1986 animated film, *Castle in the Sky, Laputa*.

Through the adventures of Lemuel Gulliver, the famed 18th-century political satirist Jonathan Swift lampoons the self-absorbed aristocracy of the day. On Laputa, Swift explains, the quest for knowledge and enlightenment by the male citizens of the aristocracy outweighs such everyday concerns as wives and children.

The construction of Miyazaki's Laputa, however, is not far different from Swift's. Swift's floating capital is kept aloft by a needle-like lodestone of immense power, and although Miyazaki's Laputa is supported by a lodestone hidden within the island, the concept is essentially the same.

Both versions of Laputa existed as centers of government, ruling the earth below from above. Aside from being the hub of government and a self-supporting city, Swift's Laputa is also a weapon. If a certain area incurred the wrath of the floating sky king, there were two existing methods of punishment from the sky above: block out the sun by positioning the island above the target area; or in the case of outward rebellion, pummel the victims by dropping projectiles. If necessary, the island could be lowered; literally, crushing all rebellion. Because Miyazaki's version of Laputa is selective, it is impossible to know the details of Laputa's governing process, but it seems likely that it would not be significantly different.

Swift's vision of Laputa is a whimsical look at the 18th-century aristocratic lifestyle, a lifestyle that always seems to mean more to those living within it than those on the outside. In both Swift and Miyazaki's visions, however, the fairy-tale castle of Laputa seems to symbolize lofty ambitions that man was never actually meant to achieve.

Although Swift's story *Gulliver's Travels* has been animated several times, the genius of a man such as Hayao Miyazaki is required to create a poignant, humanistic vision of Laputa from what is essentially political satire. But then, transforming the everyday to the wondrous is Miyazaki's stock in trade.

My Neighbor, Totoro

My Neighbor, Totoro is another charming story from the man who created such classics as *Nausicaä* and *Castle in the Sky*, *Laputa*. Hayao Miyazaki. The 70-minute animated film is produced by Toru Hara (*Nausicaä*, *Laputa*); music is by Jo Hisashi.

Totoro is a tribute to traditional Japanese values, and pays homage to the beauty of nature lost to urbanization. Because the two stories previous to *Totoro* were about the search for a legendary treasure (*Laputa*) and the struggles of a warrior-princess (*Nausicaä*), Miyazaki was determined to make a film with nothing more thrilling than a little girl playing in a field.

"Until recently," Miyazaki says, "If you asked a child, In what way does Japan surpass other nations, the reply would have been 'Nature and the beauty of the four seasons.' Now, no one says such things. Living in Japan, even though they are undeniably Japanese, people tend to create animation that avoids all mention Japan. Has this land become such a dreamless land?" Miyazaki says that his goal for *Totoro* was to create a pleasant, warming film, a kind of film that allows you to travel home with a happy and pure heart.

The story of *Totoro* is set during a beautiful May day about 30 years ago. Eight-

year-old Satsuki and five-year-old Mei move with their father to the countryside for the sake of their mother, hospitalized nearby. A search for acorns mysteriously scattered throughout their house leads Mei to her first encounter with what she calls "makurokurosuke," (the small motes of darkness that blur vision when coming from a dark place into a light one). A kindly grandmother later tells Satsuki and Mei that what they've both seen is called "susuwatari," a particularly bashful kind of ghost that she, too, was able to see when she was a child.

Later that night, Father prepares a meal as Satsuki goes outside to fetch firewood. A strange gust of wind startles her, and the moaning noise the wind makes unnerves the entire family during the bath. Father laughs suddenly, instructing the girls to do the same as laughter will frighten away the ghosts. The susuwatari finally relinquish the house and relocate to the magnificent tree just outside the house.



The first day of school finally arrives. Father and Mei are left to their own devices; Father doing research and Mei exploring the outside yard. Mei's eagle-sharp eye catches sight of a small, bundle-toting ghost who leads Mei to her first meeting with the largest ghost of them all, a strange, plush cross between a cat and an owl, Totoro. Mei falls asleep on Totoro's vast stomach



and awakens to find Satsuki shaking her roughly awake in the forest above, no sign of the path or Totoro. Although Mei can't relocate the path, Father and Satsuki believe her and thank the tree and its spirits for taking care of her. In a letter to Mother, Satsuki tells of Mei's encounter with Totoro and wishes that she, too, could meet him.

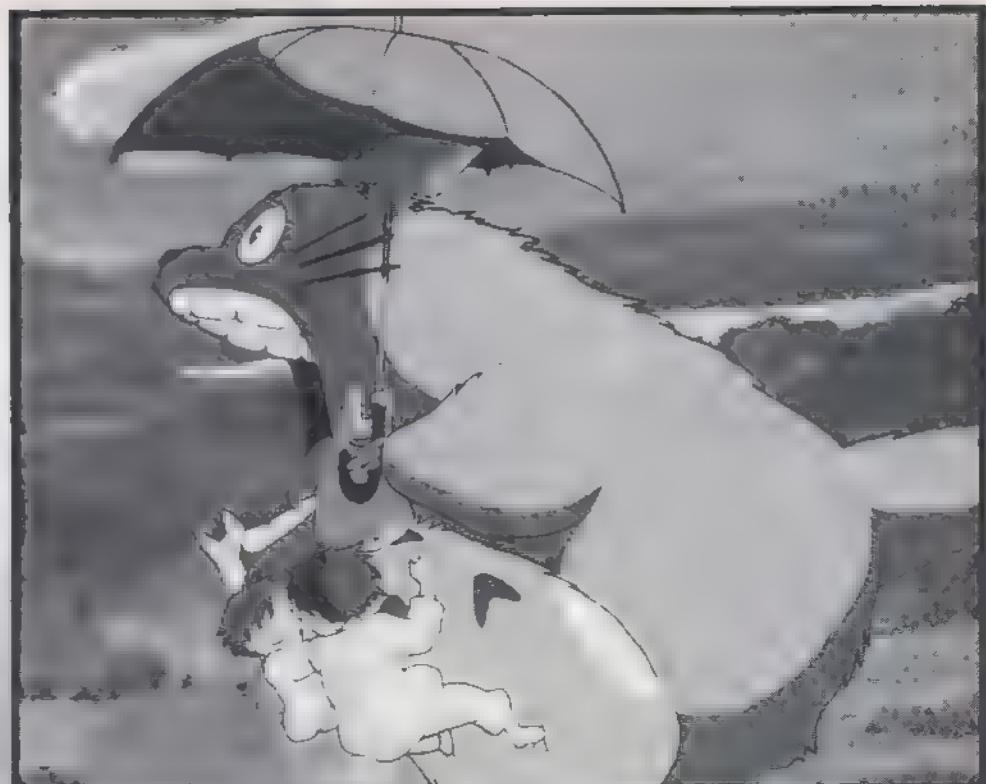
Grandma shows up one day at the gate of Satsuki's school with a lonely Mei in tow. Mei spends the day in the classroom with Satsuki, engrossed in drawing pictures of Totoro. After returning a umbrella loaned to them by Kanda, a neighborhood boy, Satsuki and Mei go to meet Father at the bus stop. It grows darker and darker, but still Father doesn't come.



Satsuki lifts Mei onto her back when she falls asleep and finally meets Totoro herself. Totoro is very pleased with the sound of rain drops on the umbrella Satsuki loans him. A lurching, wildly jumping "Cat Bus" arrives and Totoro leaves, giving Satsuki and Mei a small bundle of seeds. Day after day, Mei watches the seeds in their small garden but they still haven't sprouted. Satsuki describes Mei in a letter to Mother as a crouched little crab, down on all fours with an unblinking stare.

The sound of drums awakens the girls that night. Totoro, borrowed umbrella in hand like a wand, is performing a ritual before their planted seeds. Together, Totoro, Satsuki, Mei and two smaller "Totoros" encourage the seedlings to magically sprout and then flourish into one mighty tree. Totoro produces a spinning top and takes them into the sky, riding like the wind. The next morning, Satsuki and Mei are overjoyed to discover that the night's events were a dream, but weren't a dream. The seedlings have finally sprouted.

The girls enjoy a fresh vegetable lunch with Grandma, their hopes for Mother's speedy recovery dashed by the arrival of a telegram from the hospital. Satsuki, immediately fearing the worse, rushes off to phone Father at a neighbor's house. Mei follows stubbornly, a fresh picked ear of corn in her arms. Father reassures Mei that it's probably nothing, but the anxious Satsuki later sobs into



Grandma's arms and worries that Mother is dying. Mei watches and determines to run all the way to the hospital to deliver the corn to Mother in the hope that it will help her. Satsuki searches for her, asking everyone she comes across if they've seen a small girl passing that way. Neither Satsuki nor Mei can find Mei as dusk looms, and there is a temporary scare when a small child's slipper is found on the banks of a river. To everyone's relief, Satsuki is able to identify the shoe as not one of Mei's, and races off once more, this time to Totoro.

Satsuki implores Totoro to find Mei and bursts into tears. With a mighty roar, Totoro summons the Cat Bus, which comes bounding over fields and rivers without any of the villagers seeing it. The Cat Bus changes its destination sign to "Mei" and races through forests and over telephone lines, moving just like the mysterious gust of wind Satsuki felt so long ago.

After Satsuki asks Mei if she were going to Mother, the destination signs suddenly changes to Shichikokuyama Hospital. Perching in the boughs of a tree outside, Satsuki and Mei can see for themselves that Mother is safe. They ride home in the Cat Bus, smiling happily.

"Totoro," Miyazaki says, "is only the name given to him by Mei. How old Totoro is, no one knows. Totoro has lived in these woods long before people were around, and is usually invisible to human eyes." Satsuki and Mei, along with Grandma, were able to see Totoro because they could see with the eyes of childhood.

In *My Neighbor, Totoro*, Miyazaki achieves his goal. Totoro is a film able to make adults remember their childhoods, and children eager to search all the nearby woods and temples in search of Totoro.



Kiki's Delivery Service



Kiki's Delivery Service was released during the summer of 1989 and is the most recent work of Hayao Miyazaki. Jo Hisaishi, working with Miyazaki once more, wrote the music for the film.

The original story of *Kiki's Delivery Service* (*Majo no Takkyubin*) by Elko Kadono is in itself an award-winning book. To date, the book's honors include the Noma Children's Literature Award, the Shogakukan Award, and the National Andersen Award.

In contrast to the strongly Japanese setting of *My Neighbor, Totoro*, *Kiki's Delivery Service* takes place in a Nowhere Land, a vaguely European town that looks like Naples at times, Amsterdam, Paris, and even San Francisco at others. Even the historical setting is vague; technology encompasses color TVs, while biplanes still fly, and electric and gas lamps stand coexisting on the streets. The airship is still a respectable means of transport, while electric ovens have come to replace wood-burning ones.

In the animated story, Kiki tells her black cat Jiji, "I've decided! We leave tonight!" Since the old days, a girl child born of a witch and a man is raised as a witch and must leave home on the night of

a full moon for witch's training at the age of thirteen. That night, her friends and neighbors come to see her off as she flies away on a broom with Jiji.

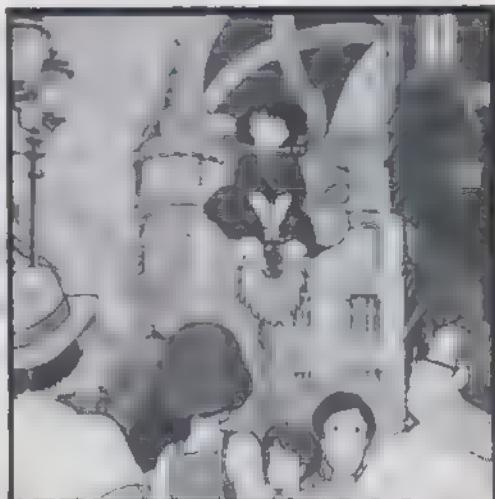
The next morning she arrives at the big town of Coleco, where her clumsiness with the broom causes a traffic jam. A boy named Tombo saves her from a scolding police officer.

Kiki looks for a place to stay, but the big town has little appreciation for a witch. Dusk nears when she runs into a woman named Osono dashing out from her bakery. A customer has forgotten her baby's sucker in the shop, so Kiki offers to deliver the item on her broom. With this encounter, Kiki finds boarding at a vacant room at Osono's bakery. She starts a delivery service while helping out the shop.

Soon enough, Kiki gets her first customer, who asks her to deliver a stuffed black cat in a cage. Unfortunately, she loses the doll in an attack by crows on the way. While Jiji poses as the stuffed cat until it can be found, Kiki searches the forest. There, she meets the art student Ursula, who has picked up the cat. It is night when Kiki finally rescues Jiji.

One day when Kiki is becoming used to life in town, she receives an invitation to a party from Tombo. She tries to finish her deliveries in a hurry, but her last customer is a grandmother with a pie for her granddaughter. The electric oven is broken, however, so she cannot yet bake the pie. Kiki suggests using the wood-burning oven and offers to help. The pie is baked, but it starts raining en route to the delivery. Kiki tries not to get the pie wet and becomes soaked instead. Despite Kiki's heroics, the rich girl granddaughter does not appreciate her grandmother's homemade pie. It's far past Tombo's invitation time. Kiki comes down with a fever that night.

She stays down for a whole day. The next day, she is at last well enough to get up. Osono asks Kiki for a delivery,



whose recipient turns out to be Tombo. Tombo dreams of flying on his handmade plane one day. He puts Kiki on his yet-wingless plane for a ride to see a crashed airship. She has fun until she learns the rich girl who did not welcome her grandmother's cooking is Tombo's friend.

Kiki leaves Tombo and returns home to discover she can no longer understand Jiji's speech. She is further depressed to find her ability to fly has also

At this time, Ursula appears in town. Seeing how depressed Kiki is, Ursula invites Kiki to stay the night at her cabin in the forest. Kiki begins to feel better as Ursula compares her troubles to an artist's slump.

Next morning, Kiki finds she has a new request for a delivery. The grandmother has baked a cake to be delivered to





a depressed 13-year-old girl who can fly. But before much time to enjoy the cake, a news bulletin on the TV reports of a boy hanging with his bare hands from the airship, which has begun to drift after a gush of wind has set it loose. The boy is Tombo. Kiki rushes to town and borrows a deck brush from an old street cleaner.

The airship collides with the town's clock tower and stops. Tombo is

still hanging with his hands and is about to give out any moment. Just in the nick of time, Kiki comes flying by to save the day.

A few days later, Kiki's parents receive a letter from her.

"Father, Mother, are you doing well? Jiji and I are fine. My business is going well, and I'm beginning to have self-confidence in it. I can get depressed sometimes, but I like this town very much."

Kiki's Delivery Service had its share of unusual sponsors: Tokuma Shoten (a major publisher), a transport company (Yamato Transport, perhaps most familiar to Japanese television aficionados as "Kuro-neko Yamato no Takkyubin"), and a TV network (NTV—Nippon TV Network).

It all began back in 1985 with the producer at Group Fudosha sending a proposal paper to Yamato Transport. Yamato Transport's initial reaction was less than warm, with counterpunches attacking the use of "takkyubin" (express delivery, a registered trademark of Yamato Transport) without their permission. In search of a distributor, one discouragement and disappointment after another, the project finally found a home at Tokuma—but only after

the project had gained the enthusiastic support of a PR manager at Yamato.

Although there is as yet no indication what Miyazaki's next project will be, there is little doubt that it will be any less charming than *Kiki's Delivery Service*.

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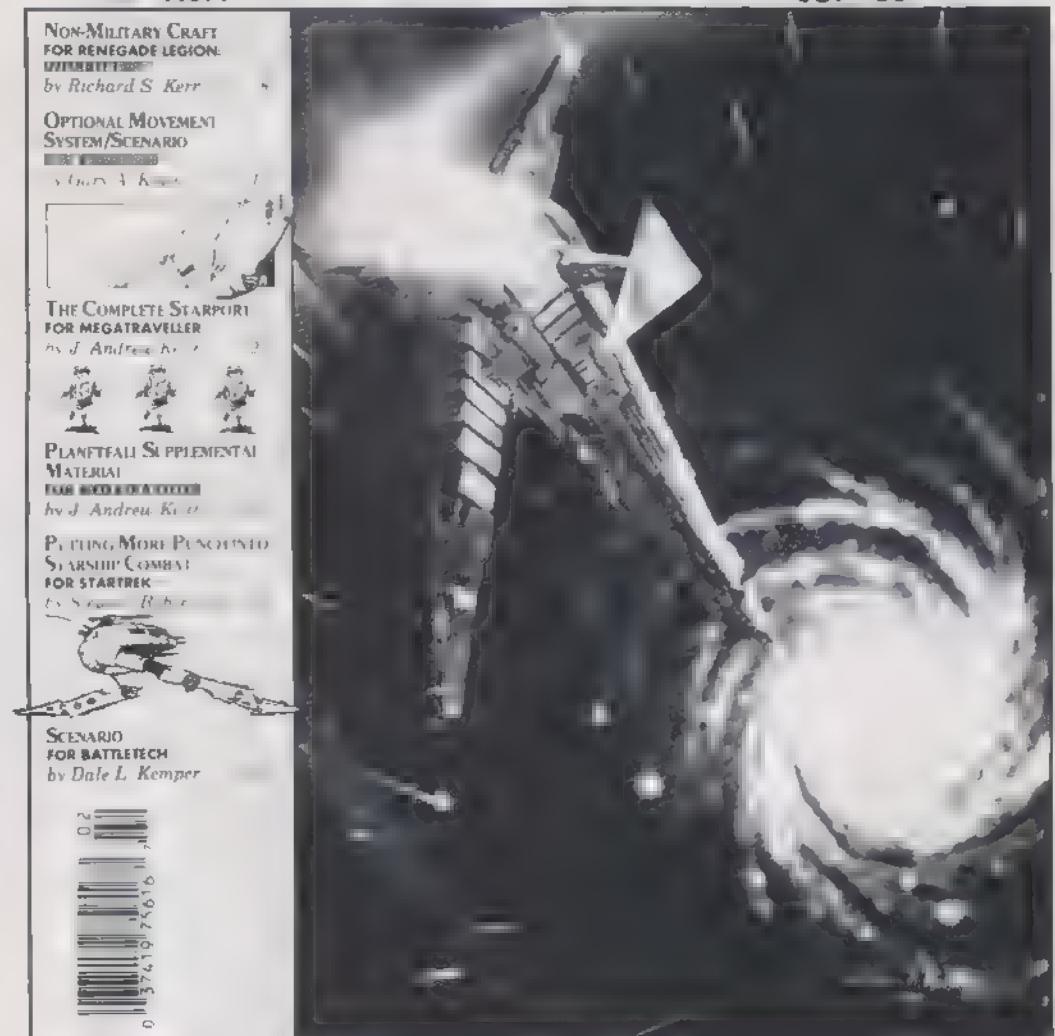
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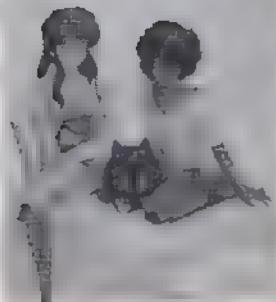
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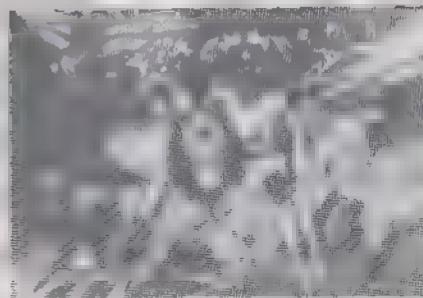
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DOMINION

Tanky Boys, Tanky Girls, Mighty Cops, Light Your Fires!

By James Christiansen and Grant Kono

Introduction

The first two installments in Shirow Masamune's popular *Dominion* OAV series have proven to be so popular that Toshiba Videosoft has released all four installments in laser disc format.

The next two installments, *Act III: Crime Theory* and *Act IV: Crime Factor*, were released during late summer/early fall of this year. Both videos are 40 minutes long, and feature a new director, Takaaki Ishiyama. Otherwise, production staff remains the same.

In *Crime Theory*, the infamous Buaku gang is back in action. This time, Boss Buaku and his cohorts Annapuna and Yunipuma are attempting to steal the world-famous painting, "Innocent," which has special meaning to Boss Buaku.

In *Crime Factor*, the fourth and final installment, the secret of Boss Buaku's origins and the significance of the mysterious Greenpeace project is revealed.

According to story continuity, the four *Dominion* OAVs released to date have been only a prequel to the manga. Although plans for further OAVs in the continuing adventures of the Tank Police have not been revealed there is a possibility, given the popularity of the series, that they will be animated eventually.

The Story Thus Far

In Earth's distant future, the atmosphere is so contaminated that people must wear gas masks from day to day just to survive. To combat rising crime, Newport City has formed an elite squad—the Tank Police.

The members of this special task force have their hands full trying to cope with the notorious Buaku gang, a group of hardened criminals who seem bent on humiliating and destroying their effectiveness as an anti-terrorist combat unit.

Boss Buaku and his cohorts, Annapuna and Yunipuma—a pair of biogenetically engineered catlike women—attempt to steal capsules of urine linked to the mysterious "Greenpeace" project, but are thwarted by the Tank Police.

Act I: The Crime Corps ends as Leona pieces together the remnants of Britten's tank destroyed in chase to build her new tank, Bonaparte.

Dominion Act II: The Crime War

A Barometer of Health

A helicopter patrolling the dreary skies above Newport City repeats its grim message

"... Civilians are advised to stay indoors. The state will not be held responsible for any deaths due to atmospheric poisoning."

Safe in their hideout, the members of the Buaku gang lick their wounds. Boss Buaku receives a transmission from his employer, Mr. Gocarlo, who wants results. Buaku complains that they need more firepower to defeat the Tank Police while one of the sisters displays her injury as proof that

they were close to their goal. Gocarlo refuses to elaborate any further on his plans for the stolen urine, but acquiesces to the gang's demand for equal firepower—a tank of their own.

Megane arrives at the hospital and attempts to find out more information on the urine. The doctor is reluctant to reveal anything further, but Megane has an ace up his sleeve.

"As long as the patients continue to eat and drink, they'll produce urine. Are there any other hospitals like this one?"

"No, of course not."

"Then the Buaku gang is bound to strike here again . . . What I'm offering is protection of your hospital by the Tank Police." The doctor is finally convinced that cooperation with the Tank Police is in his best interests, and although he won't divulge any information about the nature of the urine research, he will explain further about the urine.

In the past, as in current times, urine is a barometer of health. The mechanisms of the body, such as intestines, can be understood by studying urine. Specifically, the researchers are interested in lungs. The healthy people who lack the bacteria immunity are being used as controls.

The Buaku gang enters a dockside warehouse in noisy stealth, exclaiming with displeasure as they view the antiquated tanks secured for their use. They wonder about the function of the strangely shaped plastic disks that the tanks seem to be armed with.

"It was difficult to obtain these two tanks," Mr. Gocarlo says.

Buaku complains mildly about their dilapidated appearance. The sisters pipe in, "Yeah, we wanted a cool tank!" "We wanted a super weapon!"

"With a weapon like that, the military would move in. It may be okay with you, but if the military gets involved it'll cause problems for my side. That's what the tanks' camouflage is for. Don't screw up this time! You have to obtain our objective without fail."

Buaku assures him they'll be happy to do whatever he wishes. One of the sisters examines the plastic disks. Gocarlo says, "That's an *ahhan*." The gang look at each other dumbly.

The Amazing, Transforming Plastic Ahhan

At Tank Police headquarters, Leona and Al work around the clock to finish Bonaparte and develop a sense of comradeship in the



process. It's an unusually quiet time for the Tank Police; people are loitering about the station, the Captain reclining in a chair with a copy of *How to Kill* magazine draped over his face.

"What the—" shouts Britten, knocked flat onto the floor by the tank blasts outside the building. The Chief comes running in, calling Britten's name and asking him what he's done now. Britten throws the Chief to the floor, saying, "It's an attack!"

Outside the window, Britten sees the sisters in two ancient tanks taunting them while firing on headquarters. Britten calls the Tank Police into action, members boarding their tanks and rolling out in battle formation. A flag (characters for wind, forest, fire, mountain; a traditional battle standard from the days of ancient Japan) is mounted on the front of his tank.

The Buaku gang takes off, the Tank Police in all their glory following in hot pursuit. Al and Leona watch as they pull away.

"It's about time!" Buaku exclaims, firing the "secret weapon." A quick analysis by Mohican of the plastic disks reveals them to be non-explosive, disproving Britten's initial "anti-tank mines" theory. Mohican guesses that it's just a bluff, and the tanks roll into the trap.

The immense weight of the large tanks sets off the pressure-activated disks, which transform into huge, multi-colored phallus shapes, effectively tipping over the tanks and neutralizing the Tank Police. "Bio-formed memory plastic," laughs Buaku, "also known as transforming plastic ahhan."

Britten leads the Tank Police after the Buaku gang on foot, battle standard in hand. At headquarters, the Chief scolds the embracing Al and Leona. "This is no time for *nyan nyan!*"

"It's a misunderstanding!" Al says.

"Bonaparte is finished!" beams Leona proudly. "Isn't it adorable!" After the Chief tells them they've lost contact with the tank commander and the rest of the squad, Leona decides they'll go to the rescue with Bonaparte. Leona stands proudly at the helm, telling Al to lay on the speed.

The little tank races through the streets, Bonaparte light enough not to activate the *ahhan* traps. Leona glances back uneasily, coloring slightly, as the traps pop up behind her.

"How about it?" Leona asks Britten as they pull alongside the exhausted troops. "Isn't this a good model toy?"

"Do the guns fire?" Britten pants.

"Of course they do!" Leona tells him saucily that she can't give him a ride because she's on her way to the youth welfare division. "Some foolish high-ranking officer ordered me to. I guess Buaku will get away."

"Are you blackmailing a police officer?"

"No, it's a trade!" Britten admits that Leona seems to have grasped the ways of the Tank Police well, and agrees to rescind the order. He calls back to the men to follow as fast as they can. Bonaparte pulls away. The men collapse to the ground as one in exhaustion.

Outside the hospital, Megane cannot prevent the sisters from entering the hospital and decides to follow them—and doesn't bother to disembark from his tank. "If the police can do it, then I can do it!" Buaku exclaims, following Megane's lead.

Megane blasts through a wall, startling the sisters as they load their tank with urine samples. The doctor cries in horror as the sisters board their tank and exit. "This is a hospital!"

Bonaparte arrives on the scene, the hospital engulfed in flame. "The Chief's



gonna cry with happiness over this one," Britten says.

Buaku and Megane's tanks emerge from the burning building. "What is that little model toy doing over there?" Buaku wonders. "Are you trying to fight me in that thing? I accept."

The adversaries face each other, neither wanting to be the first to take initiative. A piece of falling debris from the building starts Buaku into action. During the battle Leona scores a direct hit. Buaku and gang escape from the explosion and board the remaining tank, squaring off against Bonaparte. As Leona is about to attack, Britten tells her to hold her fire. Bonaparte avoids the shot from Buaku's tank, but the remains of the hospital collapses on top of them, allowing Buaku and gang to escape with the stolen urine.

"We're rich!" the sisters yell later, throwing money into the air of their hideout. Gocarlo tells Buaku he'll call them if he needs the gang for a job in the future.

"So what is that urine?" Buaku inquires. "Can you tell us now, now that it's yours?"

"The codename is 'Greenpeace.' I don't know the details myself, but I hear that this urine has key information needed for the project." Buaku wonders why Gocarlo hired him, instead of someone else. Gocarlo explains that they're common criminals, ready to do anything for money.

"If you say that again—!" one of the sisters threatens.

"I don't mean anything bad by it. In this organization there are a lot of other evil criminal types and we don't want this information leaking out to them."

"Let's go," Buaku says. Suddenly a shadow looms over them.

"The only place you're going to is prison!" Britten has a gun pointed at them. Leona bursts through the wall, saying that Bonaparte can resist even the burning wreckage that fell on them.

"Annapuna, Yunipuma, look well! This is how men operate—dirty—and pay attention to how unfair they are!"

"No, we got here because we're smart!" Leona says. Britten directs her to cover the suspects with a gun.

"If they move, shoot them! This way, it'll be easier on the judges." Leona accepts his order, ready to fire at any provocation.

Suddenly one of the sisters sneezes and Leona fires reflexively. "Leona!" Britten bellows.

"But you said it was an order!" she protests as the building begins to fall down around their ears.

A True Member of the Tank Police At Last

The majority of the Tank Police are assembled in the mayor's office for the expected lecture.

"You killed the man holding the secret to this case, and let the Buaku gang escape again! And this mountain of invoices . . . It might have been better from the start if we'd given them the urine!"

"Chief," Britten whispers into his ear, "against crime you have to use the strength of a mountain!"

"Shut up!" the Mayor screams. "On top of that, you destroyed a building in the harbor! You're worse than the criminals! I'd love to wrap a rope around each one of your necks!"

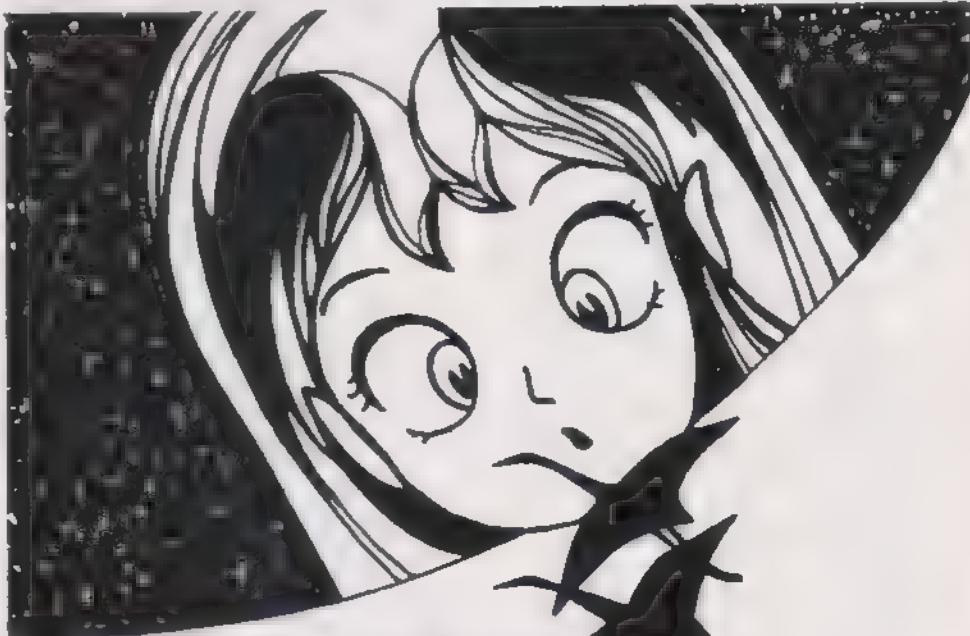
Leona, who's been fuming throughout the Mayor's tirade, finally breaks. "It's not just a political war! We don't even know who's on our side and who's not! It's a crime war out there, and the only one with her eyes closed is you! You fool!"

Megane, Britten and the Chief watch Leona, stunned, as she fires on the pile of invoices on the Mayor's desk. The Mayor sits back, limbs akimbo.

Outside, the invoices fly through the air like motes of dust.

"That girl," the Chief says to Britten, "even though she's young, she said it well."

"She's a magnificent member of our Tank Police!"



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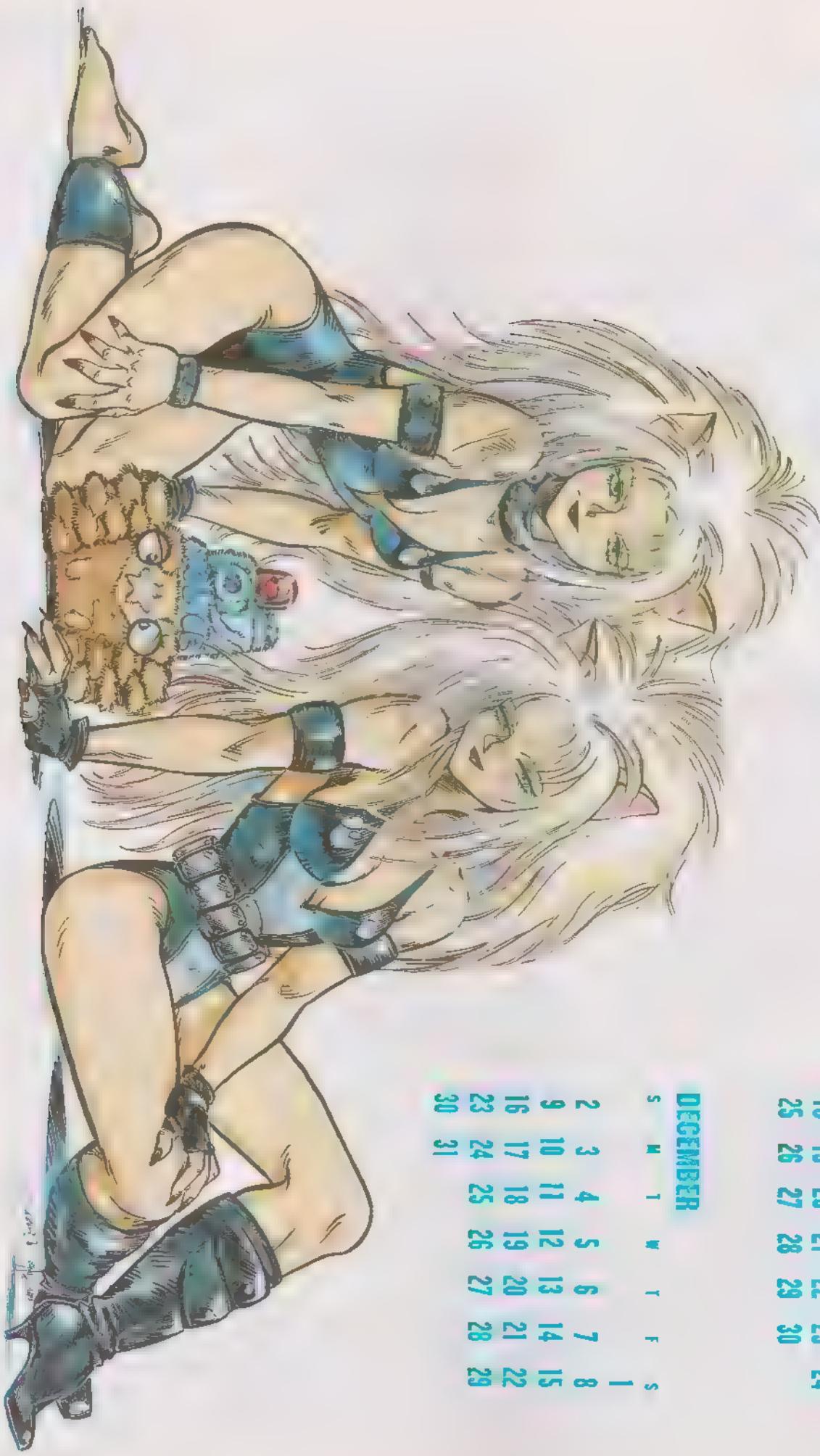


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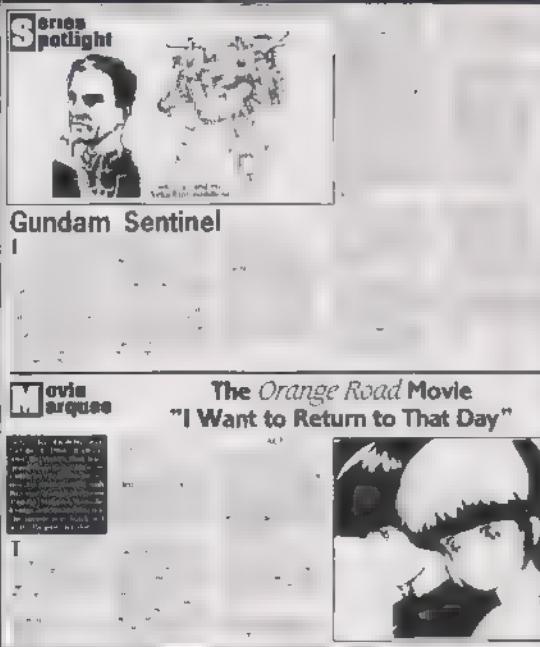
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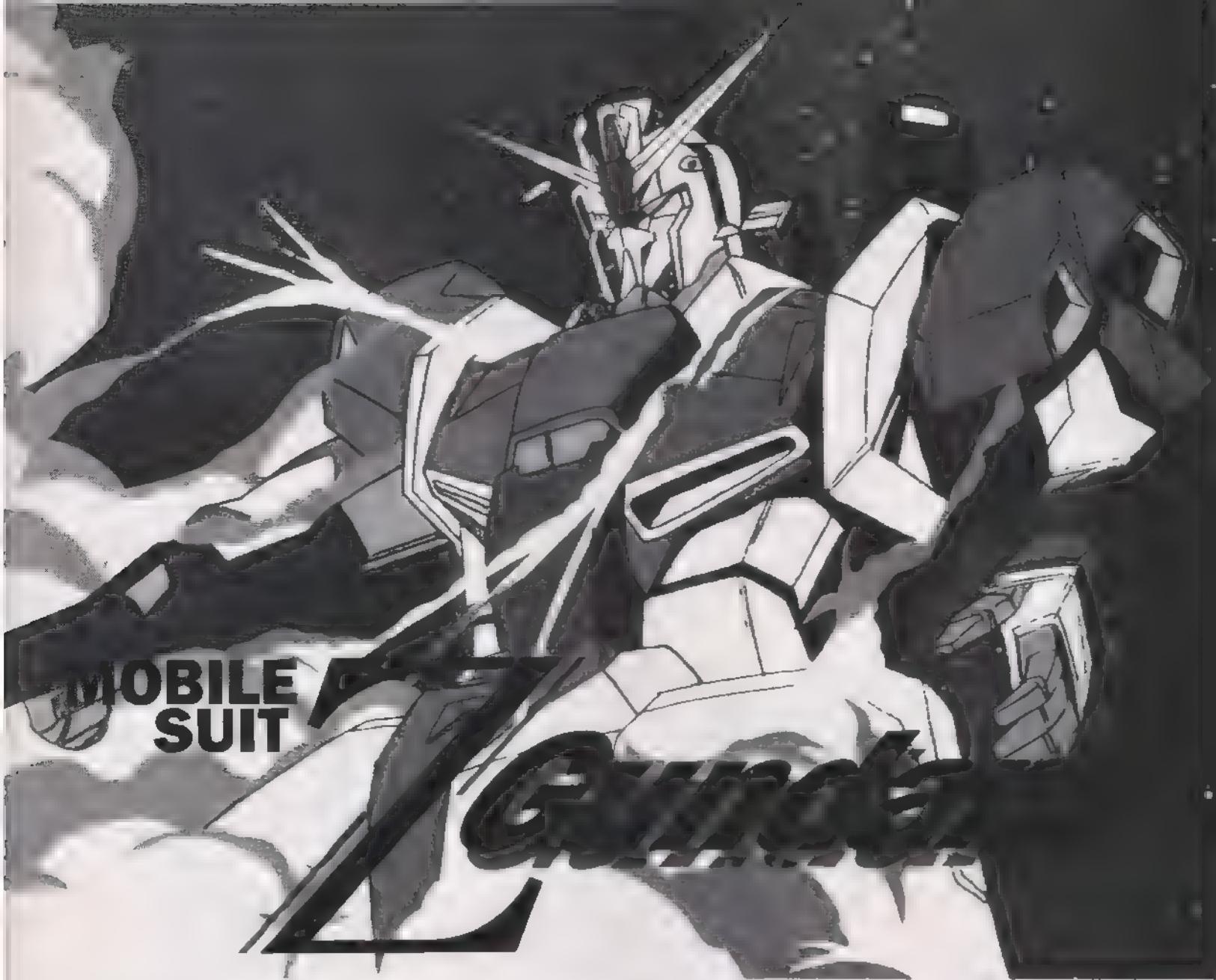
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MOBILE SUIT

Zeta

The Story Thus Far

After Four Murasame's tragic death at the Titans' Mount Kilimanjaro base, the AEUG forces head toward the Earth capital, Dakar. Led by Jerid Mesa, a Titans group follows in determined pursuit. The Federal forces launch mobile suits to intercept the AEUG.

As the battle begins, Amuro drops Char off to meet with Belotica, who drives him into Dakar. During the battle, the Kalaba troops secure the main conference room of the United Nations building. Char delivers a speech to the world, detailing the atrocities committed by the Titans. Jerid, hearing the anti-Titan propaganda, orders his forces to destroy the transmission tower. Unaware that the transmission is being broadcast worldwide, Jerid continues his ruthless attempt to kill Camille. Jerid's heavy-handed methods cause the world's view of the Titans to change drastically.

The AEUG forces leave Dakar after Char's speech. Char and Camille prepare to return to space in a space shuttle, launching from the Aldomura. Jerid leads forces from the Mellowed to intercept them, but Amuro manages to halt his efforts. Char and Camille reach the rendezvous point and realize that the Ahgama is under attack. Rushing into combat they manage to drive away Yazan and the rest of the Titans suits from the Alexandria. The Ahgama heads for Side 2.

At the Titans main base, Titans leaders Jamitov Hyman and Bosque Omn discuss ways to destroy the AEUG with the colony laser. When the Ahgama docks at the 13 Bunch colony of Side 2, the crew is granted "shore" leave. While Camille and Fa are sightseeing they encounter Titans bio-soldier Rosamia Badame and are astounded at her declaration that she is Camille's younger sister. Their leisure time is interrupted by a brief mobile suit skirmish. Char discovers the

two Titans suits that had been ambushing AEUG units. The battle also reveals Axcis units hiding within the colony. With the colony damaged, Camille, Fa and Rosamia return to the Ahgama.

Rosamia's presence on board the Ahgama causes unrest among the crew. Fearing the Gripps laser to be near completion, Bright sends Camille, Emma and Apori to reconnoiter. The Titans send a group of suits to intercept them; the squadron is led by Reccoa Londo. As the opposing suits battle, Camille is shocked to learn that not only is Reccoa alive, she is working with the Titans. Their duel takes them away from the rest of the fighting, where they can talk. Reccoa tells Camille that the Gripps laser is complete and then leaves him to bemoan the situation. The laser's test shot misses the Ahgama but destroys a Side 2 space colony. The chain of events leaves Camille dispirited, but he struggles on . . .

Awakening

In the sick bay of the Ahgama, Dr. Hassan attempts to examine a struggling Rosamia in order to determine whether she is a bio-soldier. When Camille and Fa arrive, Camille convinces Rosamia that if she is not tested, she won't be allowed to stay with him on the Ahgama. Reluctantly, Rosamia consents.

Near Side 2, the crew of the Dogoth Gear prepare for action. Bosque Omni briefs Reccoa Londo, leader of the mission.

"The fact that you've participated in a few battles does not place you above suspicion." When Reccoa protests that poisoning a space colony is an unnecessary way for her to prove her loyalty, Bosque rises from his chair and strikes her across the face for her insolence. Bosque stresses the importance of the operation and Reccoa finally accepts the mission.

"We're not murderers," he says. "We only want to bring a quick end to this war." As Reccoa prepares to launch she considers the price for peace and wonders if this is how Scirocco is testing her.

Camille leaves the mobile suit bay to see how Rosamia's tests are going. Dr. Hassan tells Camille that although the preliminary scans test normally, a few more checks must be run, and assures him that the tests won't hurt her.

On the way to the colony, one Hi-Zack in Reccoa's squadron trips the defense net, alerting the colony to their presence. "Maybe if the Ahgama's forces arrive in time, they can keep me from carrying out this horrible mission," Reccoa muses.

When the distress call from the colony reaches the Ahgama, the general alarm is sounded. The clamor of the alarm triggers more memories from Rosamia's other personality. Rosamia tells Shinta and Qumu

that she knows how to pilot a mobile suit, and the three of them devise a plan to hijack a Nemo so she can "help Camille in combat." Camille launches toward the 21 Bunch colony, but Char stays behind to look for Rosamia.

As the Hi-Zacks prepare the G-3 nerve gas canisters, Reccoa destroys the colony's defense force of Nemos. She desperately wonders where the AEUG forces are.

While Shinta and Qumu provide a diversion, Rosamia sneaks into a Nemo. "Different from the ones I know, but this should be easy," she says, examining the cockpit. Rosamia opens the control panel, studies the circuitry and wiring for a few seconds, and launches from the Ahgama. Char gives chase in the Hyaku-Shiki and becomes quickly convinced by the way she dodges his shots that she's a bio-soldier.

Reccoa, having destroyed all of the mobile suits protecting the colony, realizes there are no more excuses to keep her from completing her mission. When her subordinates tell her that they are ready, she reluctantly gives her orders.

As the lethal gas is spewed into the colony, Camille and Fa are overcome by a barrage of bad feelings, their newtype abilities allowing them to sense the deaths of other people. Entering combat with the Titans units, Camille destroys the G-3 canisters even though he realizes he may be too late. He spots the Messala and attacks Reccoa with unbridled fury.

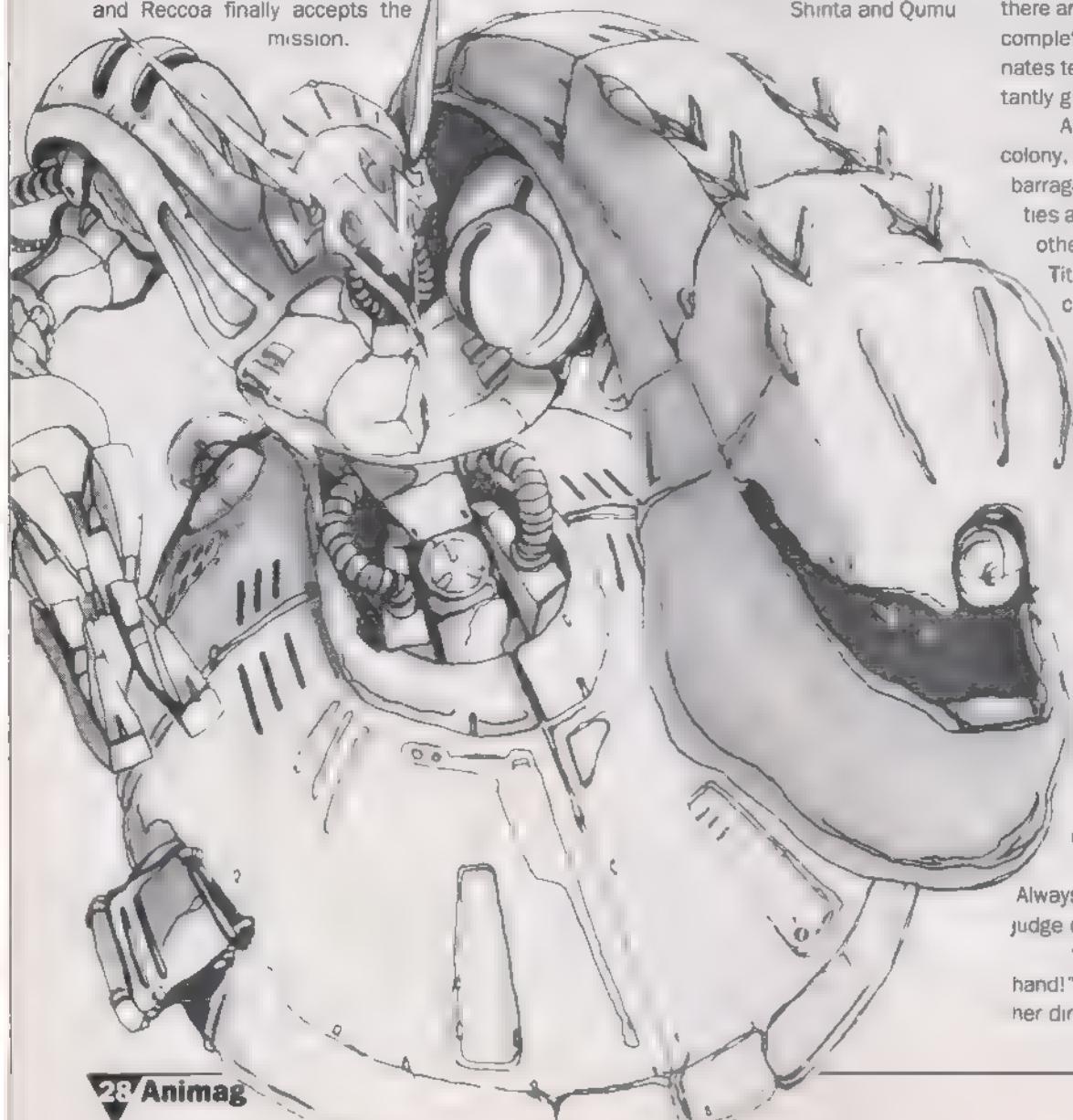
"Why are you heading such a mission?" Camille demands.

"A kid like you would never understand!" Reccoa retorts. "With such childlike thinking, you'll never defeat Scirocco!" Rosamia arrives during the confrontation, attacking mobile suits as though it were a game. For her safety, Camille decides that he and Rosamia should retreat inside the colony.

The Hyaku-Shiki arrives and Char confronts Reccoa. "I'm not even going to ask you why," he says

"That's just like you, Char! Always placing yourself in a position to judge others!"

"At least you can still die by my hand!" he shouts as he sprays beam fire in her direction.



"Don't think the world revolves around you!" she cries, releasing a volley of missiles.

As Camille tries to find a place in the colony for Rosamia to hide, two Hi-Zacks show up and try to ferret them out by barraging the area with beam rifle shots. Camille goes to meet them, enraged by their gassing of the colony.

The sight of the Zeta Gundam so viciously mutilating Titans mobile suits, combined with the overwhelming presence of death around her, is enough to trigger the re-emergence of Rosamia's combat personality. Camille lands after finishing his two targets and Rosamia points her beam rifle at him.

"Zeta Gundam makes the sky fall!" she exclaims. "You are the enemy!" Ignoring his protests she fires at him and says, "I am Lt. Junior Rosamia Badame—and my mission is to destroy the Zeta Gundam and its pilot!"

Camille leaves the colony, Rosamia chasing all the way. During the skirmish, Reccoa receives orders to recover Rosamia. The two escape back to the Dogoth Gear, leaving the AEUG pilots with the dead colony to contemplate the friends they have lost to the Titans, and the trouble they have caused.

Farewell, Rosamia

The moon city of Granada is being evacuated out of fear of an attack by the colony laser. The Ahgama and the Radish, after being refueled at La Vienne Rose, head back to Side 2. In one of the labs on the Ahgama, Dr. Hassan explains more about bio-soldiers to

"It's wrong!" Camille shouts as he storms out of the room. Dr. Hassan agrees that mankind should wait for evolution to do its work.

But if we do wait for evolution, Earth will rot and die," utters Char as he leaves. When he arrives on the bridge, he discusses plans to protect Side 2 with Bright and Henken.

As Rosamia practices with the control seat for her new mobile suit, Gaits Kappa and Rowlen Nakamoto are concerned that she may have been exposed to the Ahgama's crew too long. Gaits fears that this will affect her performance in the Bound Doc. Rowlen assures him that the psychommu system is specifically tuned to the pilot's brainwaves. As long as the correct personality is in charge of Rosamia's body, she will be fine.

On the bridge of the Dogoth Gear, Rowlen explains to Bosque how newtypes react to each other, including bio-soldiers. Rosamia, Gaits and Rowlen launch toward Side 2 in their two separate mobile armor Bound Docs.

The Dogoth Gear is to return to the Grips fortress to meet with the Alexandria. Rosamia comments how much more relaxed she feels in a mobile suit as Gaits and Rowlen fly to catch up with her.

Before launching from the Ahgama, Camille promises Shinta and Qumu he will bring Rosamia back. Meanwhile, Side 2 officials worry about the Titans' laser.

As the AEUG and Titans forces clash, the Titans send a second group of mobile suits with more G-3 gas in hopes of reaching the colony while the AEUG is distracted in battle. Camille and Rosamia engage each other in combat, but the close proximity alerts Rosamia to Camille's presence. She starts to revert to her younger-sister psyche but the Bound Doc's psychommu system

overrides her impulse and forces her to fight.

"This machine is the cause of your pain," he tells her as he fires gun shots into the control room.

"Stop! Please don't hurt the Bound Doc!" she screams. Realizing he's only aggravating the situation, Camille stops firing and tries to calm her down.

Char prevents a group of Hi-Zacks from completely gassing the 13 Bunch Side 2 colony, but he knows most of the damage is probably already done. He flies inside, wondering if Mineva managed to escape, and finds one of Mineva's nursemaids, Lamia, near death. With her last breath she begs Char to protect Mineva. Char agrees and helplessly watches her die. As he returns to the Hyaku-Shiki, he senses Camille's presence nearby.

While Camille talks with Rosamia, Gaits and Rowlen's Bound Doc arrives. It stops overhead, broadcasting combat psyche brainwaves to Rosamia in an attempt to revert her personality. The Hyaku-Shiki arrives, striking a damaging shot to Gaits and Rowlen's two-seater Bound Doc, creating a power surge which delivers an overloaded psycho boost to Rosamia.

Controlling her Bound Doc from outside, she transforms it into mobile suit mode and then boards. Once inside, she chases after Camille, trying to step on, shoot at or beam saber through him. Char fires at her, but the Hyaku-Shiki's beam rifle shots merely bounce off the mobile armor's magnetic coating.

The distraction provides Camille with enough time to return to Zeta, but he can't bring himself to fire upon Rosamia.

"If you're not going to fight, retreat," Char commands. "There's no point in dying here!" The two leave the colony and Rosamia behind.

Rosamia, Gaits and Rowlen fly after them but upon encountering the remainder of the AEUG forces, choose to retreat to their fleet.

The attack on Side 2 is in reality only a diversionary mission by the Titans; while they gather at the Grips fortress, hopefully the AEUG fleet will be lured to Side 2. If the plan is successful, the Titans will be able to destroy the AEUG fleet with the colony laser.

"If we wait for evolution to produce newtypes, Earth will rot and die!"

—Char Aznable

Camille, Fa, Char and Emma.

"But what good is it to make bio-soldiers?" Camille asks.

"Why wait for humanity to produce them [newtypes] naturally, when you can make your own?" Char answers.

overrides her impulse and forces her to fight.

Gaits and Rowlen, monitoring Rosamia's vital functions, realize her combat personality is weakening and decide to get closer in order to increase psychommu

Haman's Laughter

The Titans fleet meets at the Gripps fortress while Bosque targets the moon city of Granada as the colony laser's next victim. The AEUG ships head for Gripps 2, planning an assault on the Titans base of operations. Melanie Hugh Carbine leaves Granada to deliver new orders for the Ahgama.

On the bridge of the Ahgama, the AEUG members discuss the newly received orders: *Meet with Haman Kahn and enlist her aid in the assault of the Gripps fortress.*

Katsu is the most active in voicing his grievances about the implications of such an alliance. Henken curtly reminds him that it is not his place to Judge. Bright gives Melanie his acceptance of the mission; Camille watches silently.

Later, in the recreation room, Emma lectures to Katsu and Fa about obeying orders. Katsu argues that even if an alliance is made, Haman and the Axcis forces can turn on the AEUG at any moment. Concerned with the effect of the mission on the Ahgama's morale, Bright restricts Katsu and Fa to the brig for the duration of the mission. Shinta and Qumu make their own political statement by going with them. Surprisingly, Camille volunteers to deliver the AEUG's request to Haman.

Haman agrees to the AEUG's proposal and shocks Camille with her decision to go in person to the Ahgama for the final negotiations. Haman is actively curious as to what forces the AELG possess and intends to find out firsthand. She flies to the Ahgama in her own mobile suit, the AMX-004 Qubeley. Char is surprised to learn that the Qubeley has already been completed. He notes that the Axcis production capabilities are far beyond what he expected.

"Char Aznable, we meet again," Haman says confidently as she strides into the Ahgama's conference room. "So you accept the return of the Zabi family."

"The AEUG accepts that," Bright says, trying to relieve the tension in the room.

"And what would you do if we did not accept it?" Char asks defiantly.

"We would simply attack the Earth," she answers smugly. "Axcis has the ability to do it." Char hands her the document from Melanie Hugh Carbine with the details of the agreement. "You'll give me Side 3... what

would you like me to do?"

"We want you to take the *Gwadan* and destroy the colony laser," Char tells her.

"You never did know how to ask for anything, did you, Char?" she taunts.

"Please, Haman Kahn," Char says humbly. "Please destroy the colony laser."

"We will keep our promise," she says regally. "Watch our power." Satisfied, Haman leaves.

"If that was all she wanted," Char says, "it's a small price to pay."

On the bridge of the *Dogoth Gear*, Bosque is surprised to see only two ships of the AEUG fleet coming in for the anticipated attack. In reality, the AEUG ships are merely a distraction to allow the *Gwadan* to get close to the Gripps laser.

As the AEUG mobile suits close in, Emma reminds them that they are only trying to keep the Titans mobile suits busy.

When Haman sees that the AEUG group has spread the Titans forces, and that Bosque has taken the bait, she sends a message to the *Dogoth Gear* that she will back the Titans if necessary. Bosque gratefully accepts her support but has the *Alexandra* keep close watch on the *Gwadan*.

As the battle rages, the AEUG pilots are faring well but they remain severely outnumbered. Sensing Camille struggling against superior odds, Fa feels that she can no longer refuse to fight solely on the grounds of making a political statement. She and Katsu go to the bridge to request launch into combat. Pleased with their change of heart, Bright grants their request.

Haman selects a location that will sufficiently damage the laser without requiring too many repairs to later return it to operating condition, knowing she may require it herself someday. After letting the AEUG forces sweat a little more, Haman gives the command to fire on Gripps 2.

Enraged by this trickery, Bosque orders all forces to attack the *Gwadan*. The *Gwadan* is well out of range, however, as Haman has already given the order to rendezvous with the AEUG ships.

Char is obliged to appear before Minerva to make the alliance official, effectively forced to swear on his own and the AEUG's allegiance to the Axcis.

As the ships part, Bright makes certain that as much information as possible on the *Gwadan* is recorded, knowing they may meet again in combat someday.

Gate of Zedan

In a conference room at the Gate of Zedan, Jamitov Hyman prepares Jerid Mesa for a meeting with Haman Kahn. He seems to be impressed with Jerid's combat record.

When asked how he has survived as long as he has, Jend responds, "Until I have defeated my enemies, I refuse to believe I can die." Jamitov presents Jerid with a double-barreled wrist rifle, wanting Jerid to use the concealable weapon to assassinate Haman during negotiations.

Aboard the *Jupiteris*, Paptimus Scirocco briefs Sara Zabiarov on her next assignment. Scirocco doesn't trust Haman and plans to reach Gate of Zedan shortly after her. When Sara finds out that Reccoa is going with him, she asks to accompany them. After he tells her she's the only one he can trust on her mission, Sara complies with his wishes.

Piloting the PMX-002 Bolinoak Sammahn escorted by two Hi-Zacks, Sara launches, aware that her force is only diversionary, launched to distract any AELG units heading toward Gate of Zedan. Sara is willing to take any number of dangerous assignments in order to prove to Scirocco that she is as worthy of his attention as Reccoa Londo.

As Sara's team approaches the Ahgama, Camille feels the presence of another newtype drawing closer. Bright orders Camille to launch, wondering about the link newtypes share with each other.

After Camille deals with the two Hi-Zacks, he turns to face Sara, whom he recognizes solely by her newtype presence. Camille forces her to retreat to an abandoned asteroid base, where she leaves her mobile suit in hopes of taking Camille at gunpoint. Camille tricks her by using his space suit as a decoy and eventually captures her.

Haman arrives at the conference ship and is escorted to the meeting room while Jamitov and Jerid await. Upon arrival she apologizes to Jamitov for the attack on the colony laser, saying it was an accident.

"I don't care about that," Jamitov says. "What do you want? We can destroy the *Gwadan* at any time."

"If you do, the Axcis will crush the Gate of Zedan," Haman challenges. "I wish to see the return of the Zabi family."

"I've already promised you that. Do you want it signed in blood?"

"What good is your signature, even in blood?" she laughs. "When I can take your life?" At this moment, Jerid decides to take action, opening fire with the wrist rifle. Expecting trouble, Haman makes sure she is not an easy target; Jerid misses. Haman dashes her earrings to the floor, which explode and release a cloud of nerve gas. Haman makes her escape and the Gwadan sends a distress signal to the Ahgama.

"What good is your word, when I can take your life?"

—Haman Kahn

The Ahgama fires a missile barrage as covering fire for the Gwadan while preparing to launch mobile suits. Katsu refuses to launch, saying that he can't fight for the Jion. When he learns that Sara is with Camille, however, he quickly changes his mind.

In the Byalant, Jerid attacks the Gwadan and any mobile suit that gets in his way. The AEUG suits arrive to back up the Gwadan. Jerid spots the Zeta Gundam and his target changes immediately.

Jerid takes the duel closer to the Gwadan, where he detonates one of the ship's main propellant tanks. Camille tries to stop Jerid but Sara interferes with the controls of the Zeta to keep Camille from helping Haman in any way.

"I don't care if I die so long as it's for Paptimus!" she exclaims. With Zeta stationary, Jerid closes in for the kill, but Katsu in the Methuss intervenes. Generally fed up with the situation, Jerid leaves.

The battle over, Camille and Katsu return to the Ahgama with the captured Sara.

An Object from the Heavens

The Titans realize that Haman Kahn simply plans to ram the Axcis into Gate of Zedan. As they prepare for evacuation, they see that the AEUG fleet is also approaching.

Aboard the Ahgama, Bright briefs everyone on the upcoming battle. Camille is

late to the meeting because he is looking for Katsu, who is nowhere to be found.

On the bridge of the Jupitons, Scirocco gives Reccoa her mission assignment: take the Pallas Athena and rescue Sara. Reccoa is hesitant at first but Scirocco tells her, "I would have Sarado the same thing if you were captured."

Camille finds Katsu in the monitor room, where he has been watching Sara in her holding cell for the past few hours. Camille scolds him for missing the briefing, but his reprimand falls on deaf ears.

The battle begins when the AEUG

fleet opens fire on Gate of Zedan. As the AEUG mobile suits launch, the Titans struggle to prepare all of their ships to evacuate the asteroid base. The Titans deploy their mobile suits for protection but the AEUG units concentrate on attacking ships and launching decks.

Reccoa manages to sneak behind the Ahgama and scores a direct hit. Fa engages the Pallas Athena before Reccoa can do any more damage. During the confusion aboard the Ahgama, Sara reaches the hangar bay and takes off in the Boumoak Sammahn.

Sensing Sara's actions, Katsu leaves the strike group to go after her. Char sends Emma to retrieve him. Fa and Reccoa's duel takes them inside the base. Reccoa discloses her identity to Fa and the two talk

until Reccoa decides to leave. Fa can't bring herself to shoot Reccoa in the back.

Katsu tells Sara to go back to the Ahgama, but she refuses to be taken alive. He doesn't want her to go back to Scirocco, but when she tells him to go ahead and shoot her, he can't.

"That weakness is why I cannot fall in love with you," she tells Katsu. Once more, Sara escapes him.

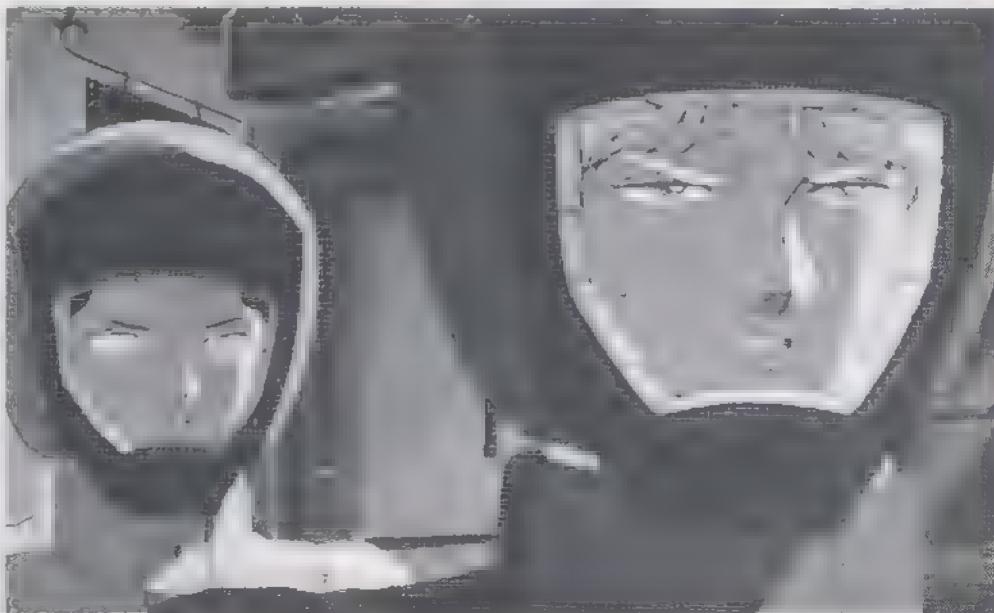
"Anyone who comes near, I'll turn to ash!" Jerid rants as he protects the Dogoth Gear. Spotting the Zeta chasing the Pallas Athena, he decides the Dogoth Gear can fend for itself.

Reccoa buys Camille some time, just enough to say, "Remember, next time we meet, we're enemies!"

Jerid decides it's just as well to shoot them both when Fa rams the Methuss into his Byalant. He prepares to destroy the Methuss but Apor saves Fa; Jerid kills him for his trouble.

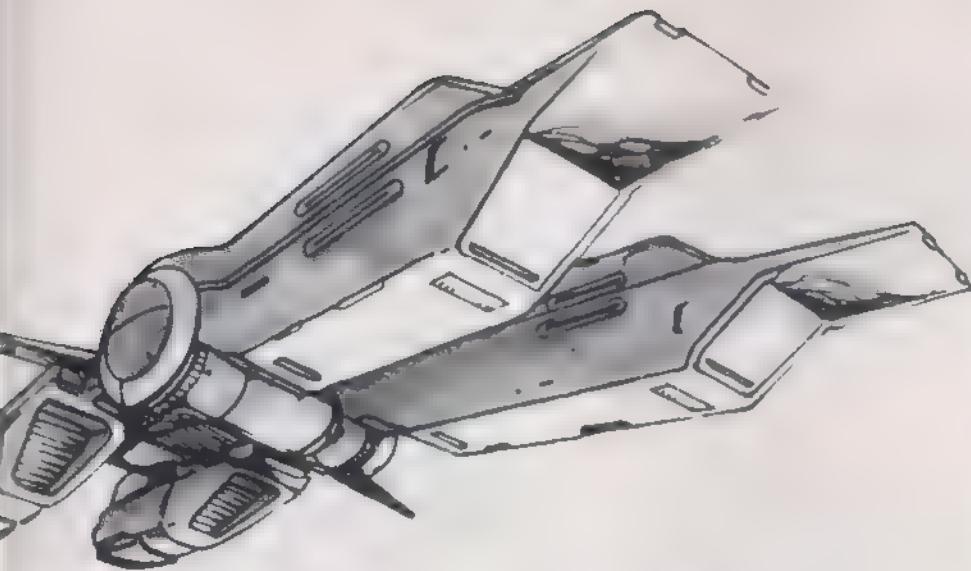
Camille witnesses Apor's death, the sheer intensity of his resulting attack forcing Jerid to retreat. Camille chases him, but the Axcis impacting with Gate of Zedan gives everyone reason to run. The force of the collision is enough to split the Gate of Zedan in two. The shrapnel and debris crush several Titans suits and ships. During the confusion, some AEUG mobile suits effectively manage to capture most of the Titans cargo ships.

There is no celebration on the Ahgama, for Apor is dead and the crew has lost a friend. ■



A War in a Pocket

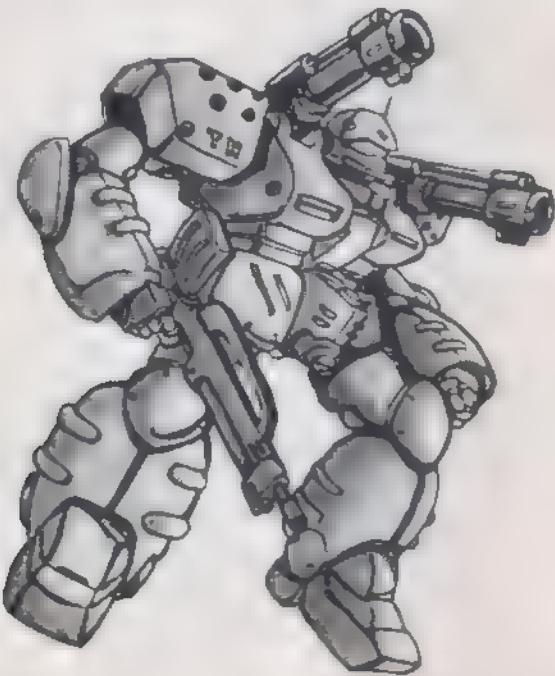




INTRODUCTION

Gundam 0080: A War in the Pocket is a Gundam world companion story set during the last few weeks of the One-Year War. The story centers around the third gundam that never made it to Amuro, the RX-78 NT-1. *A War in the Pocket* depicts war seen through the eyes of a young boy, and his subsequent loss of innocence.

The series was released in six 30-minute episodes released monthly from March to September of 1989 by Bandai's video company, Emotion. Direction is by Fumihiro Takayama; screenplay by Hiroyuki Yamaga (*Royal Space Force*), character designs by Haruhiko Mikimoto (*Macross*, *Gunbuster*), and mecha designs by Yutaka Izubuchi (*Char's Counterattack*, *Patlabor*).



THE LATEST CHAPTER IN THE GUNDAM SAGA

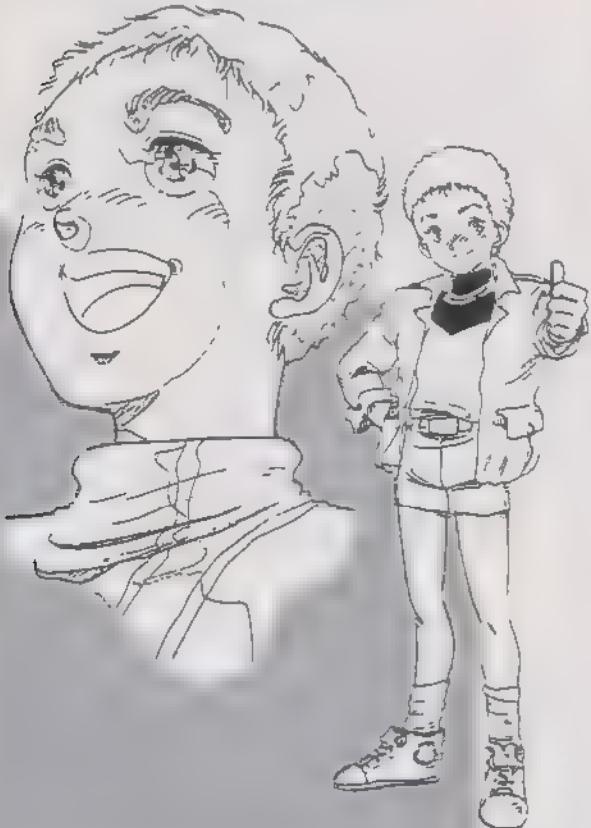
The creators of the Gundam world, stating that they wanted to create an environment which was different from other Gundam stories, have deliberately chosen a character who will not pilot a mobile suit and is not a newtype.

Also unlike the usual Gundam world, *Gundam 0080: A War in the Pocket* focuses on the lives of very few characters. The TV series *Mobile Suit Zeta Gundam*, for example, juggles characters, combat, plots and subplots, whereas *A War in the Pocket* presents a very limited storyline—one small boy learning firsthand the horrors of war.

CHARACTERS

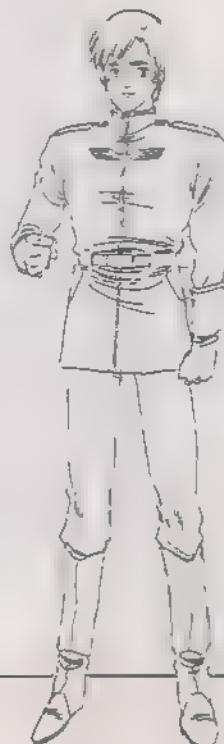
Alfred Izuruha

A young boy attending elementary school in the fifth grade on a neutral colony in Side 6. Al has a great deal of curiosity about the One-Year War between the Earth Federation and the Jion Empire, and is especially curious about mobile suits. He is drawn into trouble when a friend pressures him into video recording the NT-1 at the space dock.



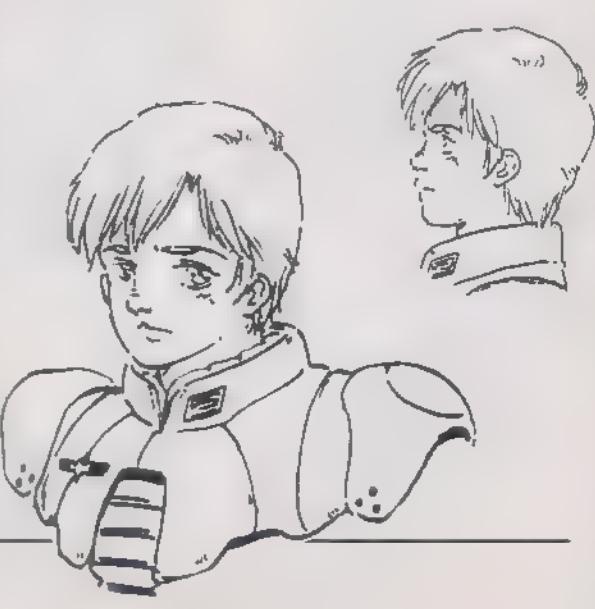
Bernard Weisman

A Jion mobile suit pilot with little experience. After Bernie is shot down in his Zaku, he trades Al's video disk containing the footage of the space dock in exchange for his rank insignia. Upon his return to the fleet, Bernie is promoted into the Jion special forces "Cyclops Team" and is ordered to be part of an operation to abduct or destroy the RX-78 NT-1.



Christina McKenzie

A lieutenant in the Earth Federation and the test pilot of the NT-1. Chris was working on the NT-1 project at the Federation research base at the North Pole, but had to flee with the NT-1 when the base was attacked by the Cyclops Team. The NT-1 was taken to the secret base on Side 6 where Al recorded the NT-1 being unloaded. Chris used to live on Side 6 before she joined the Federation and moved next door to Al.



Telcott, Chay and Dorothy

Al's classmates at school.



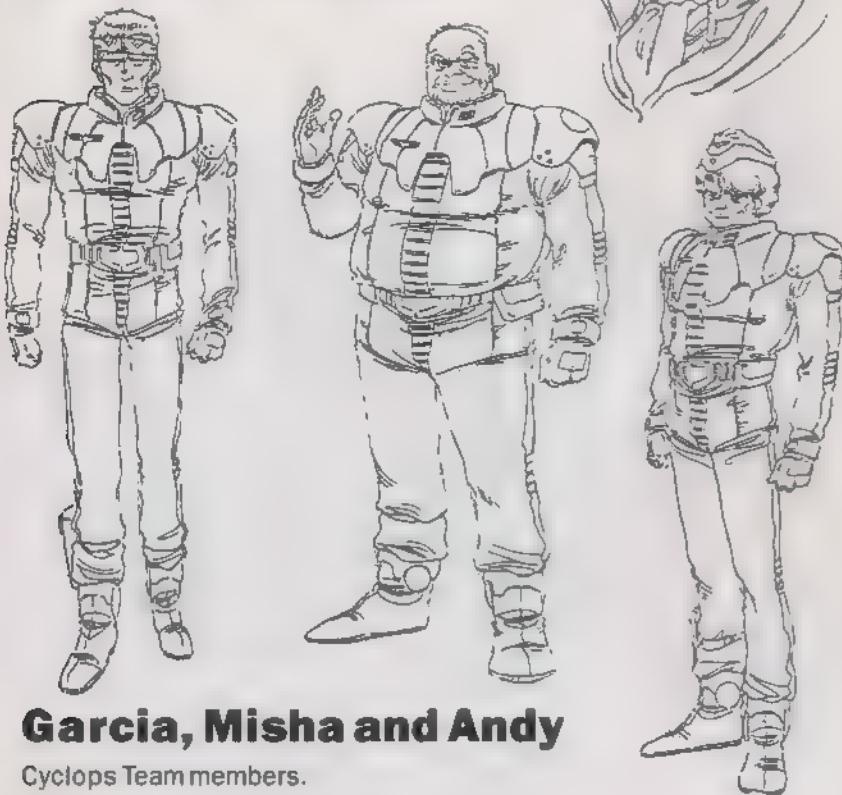
The Cyclops Team

The Cyclops Team is an elite special forces group usually assigned to secret operations and undercover missions.

A member of the Cyclops Team is killed trying to prevent the shuttle's launch from the Earth base. The other two members of the team feel that Andy's replacement, Bernie, is too green and treat him coldly.

Captain Schneider

The group leader of the Cyclops Team.



Garcia, Misha and Andy

Cyclops Team members.

STORY

How Many Miles to the Battlefield



Earth, North Pole. The Cyclops Team attacks a Federation research base in an attempt to retrieve a newly constructed mobile suit. The team arrives too late to stop a space shuttle from evacuating the base.

At Side 6, Al gathers with his friends and is pressured into recording a real mobile suit at the space docks where his father works in exchange for a Federation rank insignia. Al goes to the space dock, sneaks into a restricted area, and records some containers being off-loaded from a newly





arrived shuttle. He is spotted and shooed out as a container is opened showing the head of a mobile suit.

On his way home, Al bumps into his old next-door neighbor, Chris. She explains that she had to move back from Earth when she was transferred here for her government job.

The next day, the colony is attacked by Jion mobile suits while Al is at school showing what he had recorded. Al tracks and records a damaged Zaku coming down and follows it to a park where he encounters into a young Jion pilot.

A Reflection in Brown Eyes

Bernie, pilot of the damaged Zaku, notices Al looking at his rank insignia and trades it for the video disk in Al's recorder. Another Zaku comes down to pick up Bernie and flies away.

At the moon city of Granada, the Cyclops Team meets with their commander and reviews the disk brought back by Bernie. Recognizing the containers as the ones that left the Earth base, the Cyclops Team begins an operation to retrieve or destroy the experimental Federation mobile suit.

Later that night, Al sneaks out of his room to go and explore the damaged Zaku. He climbs inside the Zaku, playacts a Jion

pilot, and falls asleep inside the cockpit.

Disguised as a civilian cargo ship pilot, Bernie flies through a combat zone in order to get himself and the cargo into the Side 6 colony. Once inside, Bernie has some trouble with paperwork but is saved by the members of the team who have already infiltrated the colony. As the team trucks the cargo from the space port, Al recognizes Bernie and begins to chase the trucks.

What's at the End of the Rainbow?

Al manages to locate the Jion hideout in order to join the Jion forces. He is allowed on conditions that he has to swear absolute secrecy and must also tell the team everything he knows about the colony, as well as where the secret Federation base may be located. Al is given a bugged Cyclops Team patch and Bernie assigned to keep an eye on Al. After taking Al home, Bernie is knocked out by a bat-wielding Chris as he's checking out Al's house. Al explains to Chris that Bernie is his half-brother and they clear up the misunderstanding over some coffee at the McKenzie residence.

The next day, Chris tests a combat simulation program in the NT-1. Al rushes to the hideout and sees that the cargo brought by Bernie was a mobile suit, now being assembled.

Al and Bernie go to survey the colony, checking the possible locations of the secret base which Al located by recognizing one of the security officers. They manage to infiltrate the base then Al goes off by himself into a airshaft where Bernie can't follow. Al locates the NT-1 and begins to take pictures of it as guard begins to approach.

Over the River and Through the Woods

Al hides just in time and gets back to Bernie, informing him that he has found and photo-



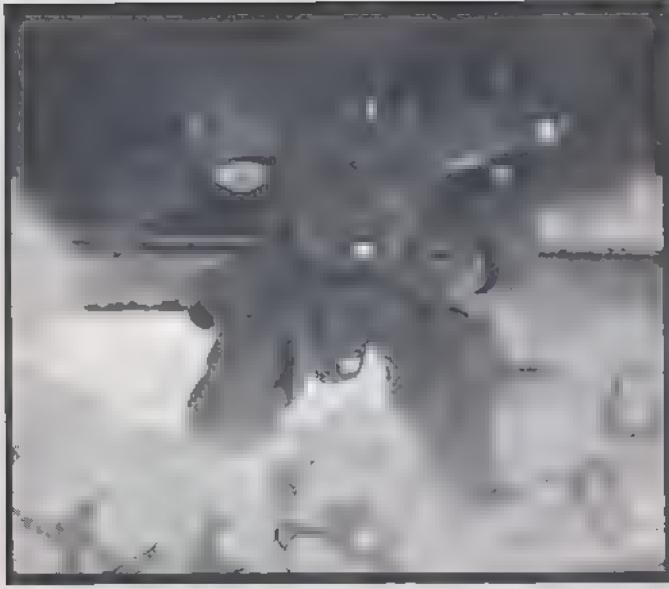
graphed the Gundam. The two head back to inform the captain of their find.

Garcia goes to a contact to discover the location of the base as well as the layout and other information. At the hideout, Bernie is reprimanded for endangering the mission by acting without direct orders and is ordered to take Al home.

Schneider meets with the contact who gives him paperwork and Federation uniforms. The contact also informs him that the Cyclops Team has been revealed as an expendable unit with only one objective—confirm the existence of the Gundam. Knowing the risk, the captain decides to go through with the plan anyway.

The Jion mobile suit Kämpfer, piloted by Misha, rampages through the colony toward the base while the others infiltrate and attempt to destroy the NT-1. Their cover is blown and causes the captain to be wounded and Garcia killed while trying to set an explosive the Gundam. Chris boards the NT-1 just in time to avoid being destroyed by the Kämpfer, which uses a chain mine but





only damages the chobham armor. Surprised, the Kämpher is destroyed by a concealed triple-barrel 90 mm Gatling gun in NT-1's forearm.

Al, witnessing the destruction and death, stands in place, dazed.

"Say It's a lie, Bernie!"

At Granada, the Jion forces receive word that the Cyclops Team has failed. Commodore Killing orders nuclear warheads to be loaded onto the fleet as he takes command of the moon base by disposing of the previous commanding officer.

On his way to Bernie, Al sees the amount of destruction and death reaped on

whether to fight or run, and that no one can tell another what to think or what is right.

Bernie arrives at the spaceport to buy a ticket and prepares to leave the colony.

Al runs into his friends, who are happy about finding shells from the combat the night before. Al finds that he can't get excited about it because now truly knows what empty shells mean.

At the gate, Bernie realizes that he cannot leave the colony and Al to the mercy of the Jion fleet, and decides to stay and fight the NT-1.

War in the Pocket

Al and Bernie check the Zaku's systems to

find out what needs to be done to repair the mobile suit. They plan to buy the tools they need from a hardware store, scavenge the Cyclops Team weapons, and salvage necessary parts from the mobile suit wreckages. After completing the repairs, Bernie sets a trap for the NT-1 using smoke grenades and giant Inflatable balloons as decoys and mines. Bernie tells Al to stay away for the fight and give him a package and a disk, explaining what to do if should be killed in combat. That night, as the rest of the colony celebrates Christmas, Al prays for Bernie's safety.

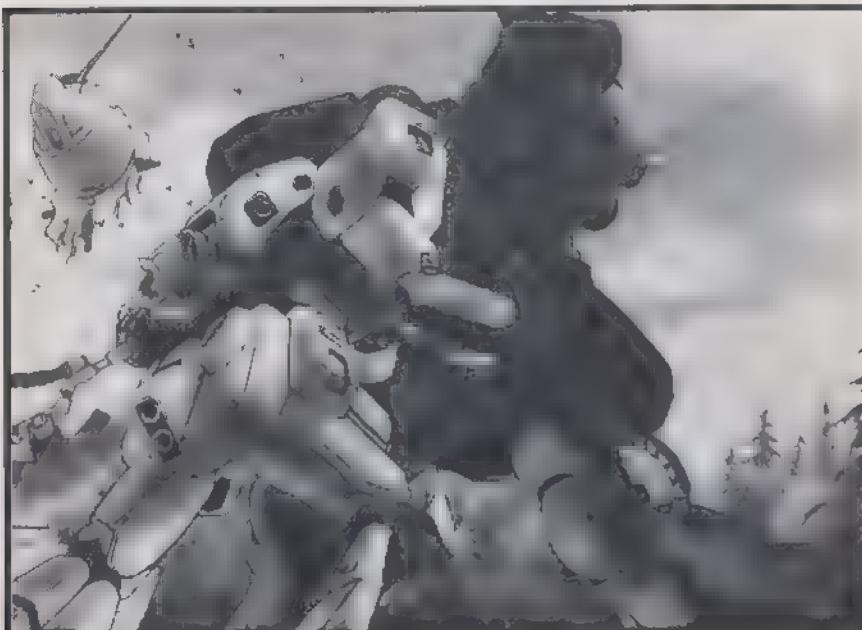
The next day, after Bernie has begun his plan, Al learns that the Jion fleet had been stopped by a Federation fleet and there's no longer any reason for Bernie to fight. Al rushes to stop him but he can only watch helplessly, powerless to intervene. Al watches Bernie severely damage the NT-1 and then watches the Zaku's cockpit pierced by the Gundam's beam sabre. The Zaku—with Bernie inside—explodes.

Al watches, stunned. Then he sees Chris being pulled out of the NT-1's cockpit and slumps to the ground in shock.

Bernie's message tells Al to take the package to the authorities in order to save the colony, and tells Al not to hate the Gundam or the Federation because it was something he had to do. Bernie ends the video by telling Al to take care and also to tell Chris that he said hello.

Days later, life on the colony begins to return to normal. The war has ended and the new year has arrived. On his way to school, Chris catches up to Al to tell him goodbye because she is going back to Earth. She also asks Al to say goodbye to Bernie for her. At school, the principal gives a speech about the losses the people have suffered and Al breaks into tears. His friends try to cheer him.

"Don't cry! There's bound to be another war soon . . ." ■



MECHA FILE

BY JAMES TEAL

A Continuing Series on the Mechanics and Robots of Japanese Animation

The robots of the most recent installment in the *Gundam* world, *Bandai/Sunrise's* *Gundam 0080: A War in the Pocket*.

Unsurprisingly, the majority of the mobile suits that appear in the animated *War in the Pocket* OAV series are derived from original designs of the *Mobile Suit Gundam* television series, first broadcast in Japan during 1979. Ten years later, in 1989, the mecha designers literally went back to the drawing boards to create the mobile suits of *Gundam 0080*.

The changes in design are very apparent—for example, the 1980s mechanical designs are significantly more sophisticated than those of the 1970s. In comparison with the original *Gundam* suits, the *Gundam 0080* suits are more detailed, more technically feasible and statistically superior. This discrepancy between chronology and continuity is symptomatic of the perils of prequels.

Basic improvements standard with most of the new *Gundam 0080* suits are better armor, increased thrust, added maneuvering thrusters, greater fuel capacity and increased firepower. The *Gundam 0080* suits are so advanced that it is difficult to believe they could have been constructed during the same One-Year War period covered in both the *War in the Pocket* OAVs and original *Mobile Suit Gundam* series.

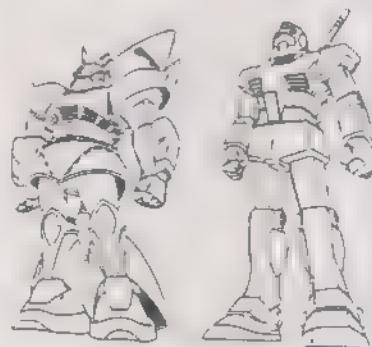
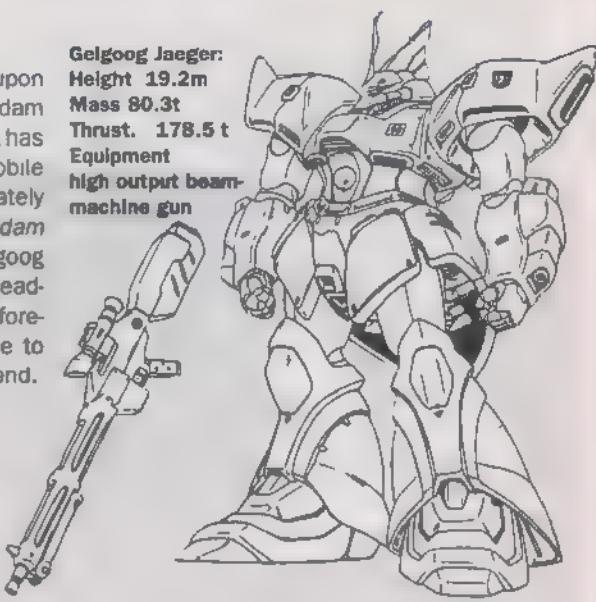
Zaku and Rick Dom II

Some suits from the respective series, however, differ primarily in cosmetics. Despite slight changes in speed and maneuverability, the original *Gundam Zaku* and the new and improved *Gundam 0080 Zaku* are almost identical in weapon selection. The *Rick Dom* and the *Rick Dom II* are also very similar; the *Rick Dom II* lacks a heat saber, but with double the thruster output, it is generally fast enough to stay out of melee range with enemy suits.



And then there are the suits that insist upon challenging the continuity of the *Gundam* world. The *Gelgoog Jaeger*, for example, has an incredible performance level for a mobile suit of this time period and is approximately three times faster than its standard *Gundam* predecessor, the *Gelgoog*. The *Gelgoog Jaeger* was originally planned to have head-mounted vulcans and beam guns in the forearms, but these revisions were unable to reach the battlefield before the war's end.

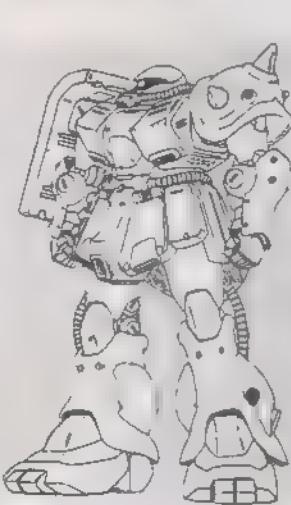
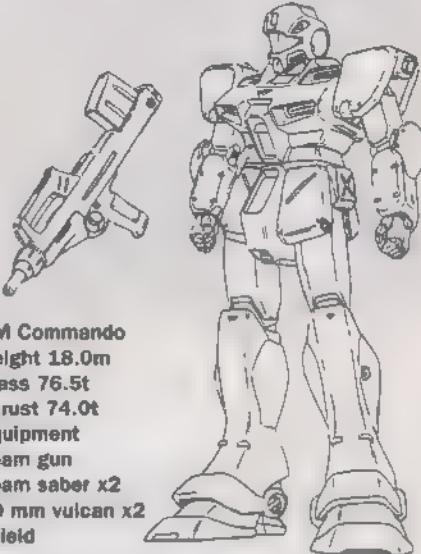
Gelgoog Jaeger:
Height 19.2m
Mass 80.3t
Thrust 178.5 t
Equipment
high output beam-machine gun



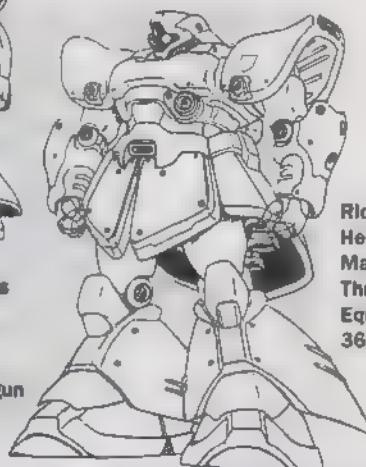
GM Commando

The Federal Forces GM Commando (*Gundam 0080*) was an improvement over the GM (*Gundam*) in much the same respect as the Jion mobile suit upgrades previously mentioned. The GM Commando benefits greatly from added thrust, maneuverability and firepower, and the similar specialized space-type GM Commando carries almost twenty extra tons of propellant (fuel) for longer flight missions than is standard.

GM Commando
Height 18.0m
Mass 76.5t
Thrust 74.0t
Equipment
beam gun
beam saber x2
60 mm vulcan x2
shield



Zaku:
Height 17.5 meters
Mass 74.5 tons
Thrust 79.5 tons
Equipment
120 mm machine gun
hand grenade x 3
heat hawk



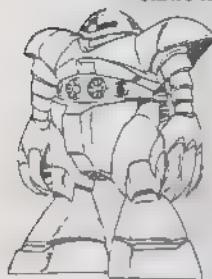
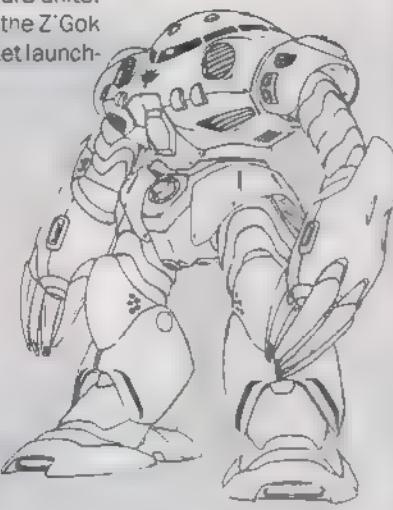
Rick Dom II:
Height 18.6 m.
Mass. 79.9 t.
Thrust 110.0 t
Equipment
360 mm bazooka

Z'Gok

The Jion military improved on their marine mobile suits as well as their standard units. Optimized for underwater combat, the Z'Gok E replaces the standard Z'Gok rocket launchers with torpedoes.



Z'Gok E:
Height 18.4m
Mass 88.9t
Thrust 112.0t
Equipment
beam cannon x2
torpedo launcher x8
claws x2

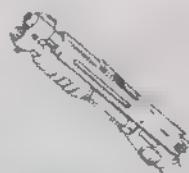


Hygog

Of all the new suits, however, the differences between the *Gundam Gog* and the *Gundam 0080* Hygog are the most extreme. The Hygog functions basically the same as the Gog, but the new suit is completely redesigned and looks almost nothing like the original.

Kämpfer

The only completely original design for *Gundam 0080* is the Kämpfer, an experimental suit built for speed and maneuverability. The Kämpfer has a small power plant because its beam sabers are its only energy weapons. The rest of the suit's weaponry consists of two shot guns, two bazookas, two sturm fausts (grenade launchers), dual 60 mm head-mounted machine guns, and twelve mines linked together in a whip-like chain. These weapons are intended for quick-strike missions; i.e., a few well-placed shots intended to cause maximum damage. The Kämpfer is not equipped for prolonged dog-fights.



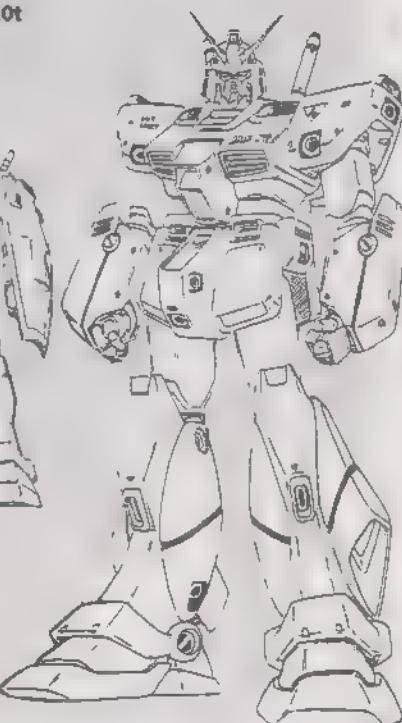
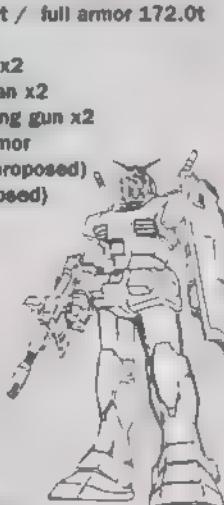
Kämpfer:
Height 17.7m
Mass 78.5t
Thrust 159.0t
Equipment
shotgun x2
360 mm bazooka x2
60 mm machine gun x2
Sturm faust x2
beam saber x2
chain mine x12



Hy-Gog:
Height 15.4m
Mass 79.2 t
Thrust 86.0t
Equipment
beam cannon x2
torpedo launcher x4
hand missile unit x2
claws x2

Gundam NT-1 "Alex"

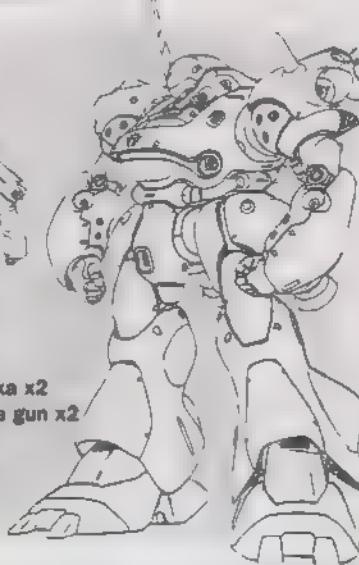
Height 18.0 m
Mass 72.5t / full armor 95.0t
Thrust 132.0t / full armor 172.0t
Equipment
beam saber x2
60 mm vulcan x2
90 mm gatling gun x2
chobham armor
beam rifle (proposed)
shield (proposed)



Gundam NT-1 "Alex"

The final mobile suit to appear in the *War in the Pocket* series is the *Gundam NT-1*, nicknamed "Alex." The Alex is the first mobile suit to utilize the 360° view linear seat cockpit that was showcased to such effect in the recent *Gundam* film, *Char's Counterattack*. Because of this enhanced control system, the Alex does not have the core block system which allows the cockpit section to eject and become a fighter plane. This is one of the primary differences with the original *Gundam*. Increased thrust, fuel capacity and maneuverability are also advantages the Alex has over its predecessor.

Relatively speaking, the Alex was way ahead of its time. In addition to the dual beam sabers and 60 mm head vulcans, just as in the original *Gundam*, a concealed pop up three-barrel 90 mm Gatling gun to each forearm makes the Alex superior to even *Mobile Suit Zeta Gundam*'s Mk-II. The Alex is also supplied with externally mounted Chobham armor for additional protection. Although a beam rifle and shield were designed for the suit, they were never shipped. The *Gundam NT-1* Alex was originally built for Amuro Rey, but the One-Year War ended before the Earth Military Forces could transport it to him.

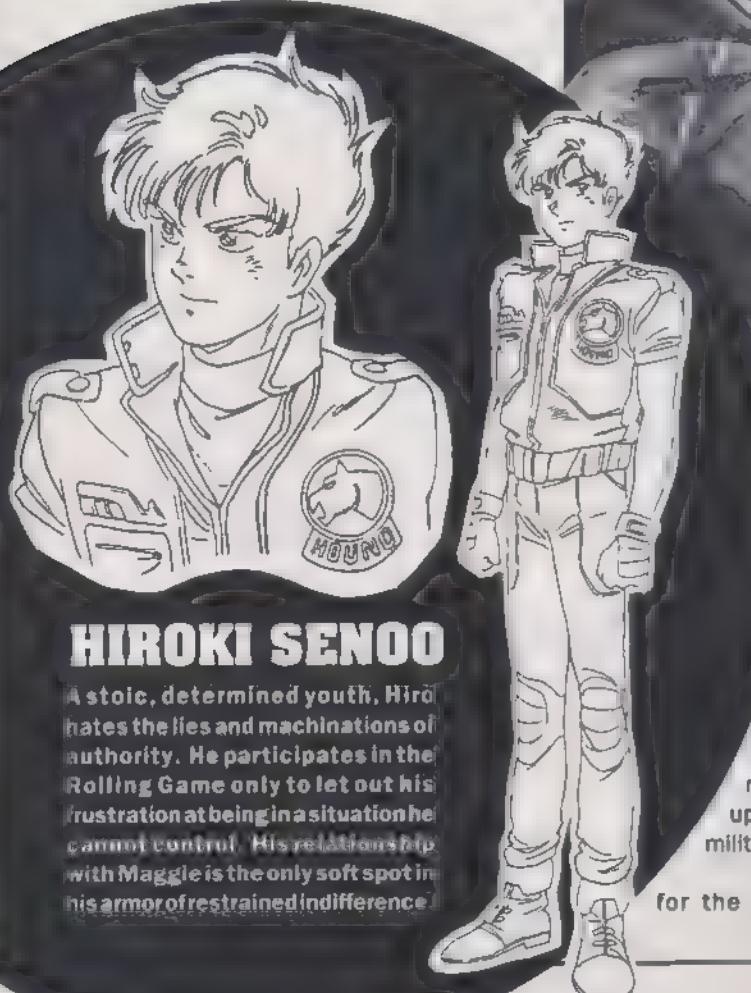


VENUS WARS

by Dana Kurtin and Toshifumi Yoshida

Fans of Yoshikazu Yasuhiko (creator of *Arion* and designer of *Crusher Joe*) have been eagerly awaiting his newest animated feature, *Venus Wars*. Based on the manga of the same name, *Venus Wars* is a science fiction epic that has been running in *Comic Nora* for over two years. Although Yasuhiko wrote the script for *Arion*, based on an earlier manga, the script for *Venus Wars* was written by the science fiction writer Yuichi Sasamoto (*Dirty Pair OAV*, Episode Two). Yasuhiko wanted to make the movie

The fourth generation of the terraformed planet has lost all hope for the future . . .



HIROKI SENOO

A stoic, determined youth, Hiroki hates the lies and machinations of authority. He participates in the Rolling Game only to let out his frustration at being in a situation he cannot control. His relationship with Maggie is the only soft spot in his armor of restrained indifference.

a complete story in itself, so the movie deviates slightly from the manga. Most notably the bikes for the Rolling Game, Venus' unofficial national sport, have been changed from regular motorcycles to a monocycle. However, the basic story is still the same: a tale of rebellious youths caught up in the war between two military powers.

The character designs for the movie were done by

Yasuhiko, the movie produced by his studio, Kugatsusha. The mechanical designs are by Makoto Kobayashi, who created the bulbous "Tako" tanks as well as the aerodynamic monocycles used in the Rolling Game. His other works include designs for *Gundam Double Zeta* and the *Dragon's Heaven OAV*. Sachiko Kamimura (*City Hunter*) was responsible for the direction.

Although *Venus Wars* suffered poor reviews and poor box office, the film displays the fine quality of animation that distinguished both *Crusher Joe* and *Arion*, Yasuhiko's earlier works. Also of interest are the unusual "live-action" scenes, where filmed backgrounds are juxtaposed with animated figures to create a "Venus-like" atmosphere for battle footage.

MARGOTT NAKAMOTO

Maggie is part of the Killer Commandos ground team and harbors a fierce crush on Hiro. She is sensitive and gentle and easily moved to tears, the exact opposite of Miranda's domineering personality.

Story

In the year 2003, the ice planetoid P-12 collided with the atmospheric veil of the planet Venus, creating land forms and massive oceans. The planet Earth began a project to terraform Venus by constructing oxygen plants, and by the year 2017, the first colonists arrived. When the first man arrived at the northern continent, the Venus Year began.

The Rolling Game

It is now the 72nd Venus year, 2089 A.D. The two nations of the planet, Ishtar and Aphrodia, are in conflict and war is expected to break out at any moment. The lure of a good story draws Earth reporter Sue Sommers to the planet. Although her camera is confiscated when she reaches Aphrodia, a hidden microphone in her lipstick records her enthusiasm for her new mission.

Elsewhere, the Rolling Game is entertaining the Aphrodian populace with its spectacular crashes. Miranda, "Queen" of the Killer Commandos, urges the team on. Hiro Senoo, rider for the Killer Commandos, burns out the engine of his monocycle as his girlfriend Maggie arrives at the stadium.

Sue watches the Game on a monitor in a bar as she talks to her informant, the bartender. He gives her a new camera, film, and surprisingly, a gun. She exclaims over the violence of the Game and the bartender explains the rules.

The two teams start at opposite ends of the track, going clockwise. They get

a point for each member of the opposite team they pass, and three points for passing the "Queen," or team leader. Sue is uninterested and trades cigarettes for some information on the current situation. As the bartender explains that it is possible that Aphrodia's capital city of Io may be invaded by Ishtar, the air raid sirens begin to shriek. The Ishtar army has begun the attack on Io.

The huge "Dongame" transport planes wreak havoc on the city, interrupting the Rolling Game. Hiro goes out to scope the information, returning in time to see three huge tanks, nicknamed Tako or "octopus," for the number of turrets on their carapaces, invade the stadium. The Killer Commandos scramble for safety as the Aphrodian army vainly tries to stop the conflict. Sue, happily recording battle scenes, hitches a ride with the jeep of Killer Commander rider Will's as the team dashes through the city.

The Stadium

On March 17 in Venus history, Ishtar invaded and conquered the Aphrodian city of Io, establishing a military state.

Back at Gary's Yard, the Killer Commandos auto repair station, Sue is unable to reach the press and unload her film footage. Meanwhile, Maggie has convinced Hiro to go to the open-air market, then breaks into tears when she sees that the bombing has destroyed it. "I hate war!" she wails.

Miranda looks broodingly at the Tako tank in the stadium. "I don't like it," she says.



Sue tries to tell her story at the Venus International Press, only to have the editor tell her she should take the next shuttle off planet. When she complains to Will, he says that the Aphrodian army is regrouping to take back the city.

Ishtar is firmly in control for the moment however, as the leader of the Ishtar forces, Donner, threatens the Aphrodian officials. The city is surrounded by tanks, he tells them, and if the Aphrodian



SUSAN SOMMERS

Sue's compulsive desire to get the scoop of the century leads her into trouble. When she falls in love with Will of the Killer Commandos team, her impulsive personality leads her to desperate action.

police forces can't control the looting and guerrilla activities in the city everyone present will be taken as a hostage to Ishtar.

That night, Miranda hears Gary taking in an illicit load of weapons for the resistance movement. An idea begins to form in her mind.

Bucking the newly inflicted curfew, Hiro wanders the open-air market only to be invited into an abandoned apartment by Killer Commandos' Jack and Cathy. The police arrive and, correctly taking them for looters, begin to rough them up. Hiro manages to escape and takes off across the city.

JEFFREY CARTS

Carts' convictions and sense of humor may not endear him to Hiro, but they establish Carts as a strong leader in the Hound motorcycle division.

but he is quickly followed, and is beginning to lose his advantage against the three-wheeled police vehicles when he fortuitously lands on a bike. The chase ends only when Hiro is shot and his bike explodes. He crawls bleeding into an alley and slowly makes his way to Maggie's apartment.

Maggie is chattering to her cat Andrew when Hiro staggers in and passes out on her couch. When Hiro wakes, his pants are gone and his leg is bound. A picture from the floor catches his eye, and he recognizes it as his father's plantation.

When Maggie asks what's wrong, he says bitterly,

"That green is just algae—everything we make is destroyed by the cold and we have to start over! Venus will never be green!"

Maggie, sobbing, throws herself into his arms, and Hiro apologetically kisses her. The sound of her father's voice startles them and Maggie quickly shoves Hiro into hiding. While Maggie's father complains about the political situation, Hiro manages to creep out of the apartment and heads back to Gary's yard.

Miranda finally locates Gary's storehouse of weapons and distributes them to the Killer Commandos. Gary protests, but Miranda says cockily, "I don't like that tank in the stadium."

The weapons are no match for a Tako, Gary tells them. Sue challenges him and Gary shows them his false leg. He lost it on Earth because he was



CATHY

The Killer Commandos groupie, she switches her affections from member to member.



WILL

Brash, likable and lascivious, Will's inability to treat the war seriously has serious consequences.



GARY

The mechanic for the Killer Commandos team, Gary's own experience with war leads him first to caution the team, then to join them in defying the Ishtarian forces.



young and stupid, he says, because he hated power and lies.

"Lose your convictions with your leg?" Hiro asks.

The Killer Commandos mobilize to confront the tank, Gary joining them. But nothing goes as planned—the attack is a disaster, especially when an entire truck full of exploding gasoline fails to stop the Tako. When Jack loses his life, Hiro uses the giant crane at the edge of the stadium as a weapon, bashing the Tako with the scoop. Gary throws himself onto the crane, yelling for Hiro to stop, but Hiro manages to drag the Tako into the pit around the crane. The crane collapses under the strain, and Hiro, Gary and the Tako are buried under metal rubble.

The Killer Commandos are retreating when Aphrodian military bikes roar into the stadium to engage the Takos. Hiro, pinned under the crane, looks up at a blurry figure and passes out.



The War Game

Hiro and the Killer Commandos are inducted into the Aphrodian army, much to their resentment. The whole team is forbidden to leave since they have seen the new Aphrodian anti-tank bikes and know the location of the Aphrodian troops. Miranda and Hiro especially dislike taking orders from authority. Only Will is enjoying himself, seeing the war as a bigger and better version of the Rolling Game. Hiro is disgusted with Will's attitude and tells him so.

The next day Will goes on another mission to destroy the Ishtarian supply lines, this time with Sue's camera strapped to the front of his bike. Sue and the Killer Commandos watch as Will engages the enemy—as loses. The camera goes dead. Sue is frantic, and cons a mechanic into loaning her a jeep as she searches for Will's body. The Killer Commandos confront Carts, leader of the Hound motorcycle division, and tell him they want to leave the army.

Carts tells them that if they leave, they will be shot as spies.

"People who won't fight for their coun-



DONNER

The leader of the Ishtarian forces, Donner's arrogance and pride results in tragedy when he refuses to recognize defeat.

try are nothing but scum," he says. Hiro attacks him, but Carts tosses him back into the Killer Commandos. He then challenges Hiro to a 5-K bike run through a ravine. If Hiro wins, he may leave. If he loses, only the Killer Commandos may leave. Hiro will be given a ten-second head start, and they may both fire at each other. Against the team's protests, Hiro accepts the challenge.

The race is close, and Hiro manages to fake Carts out for a few moments. In the end, however, only a wheel of Hiro's bike makes it out of the ravine. He has lost.

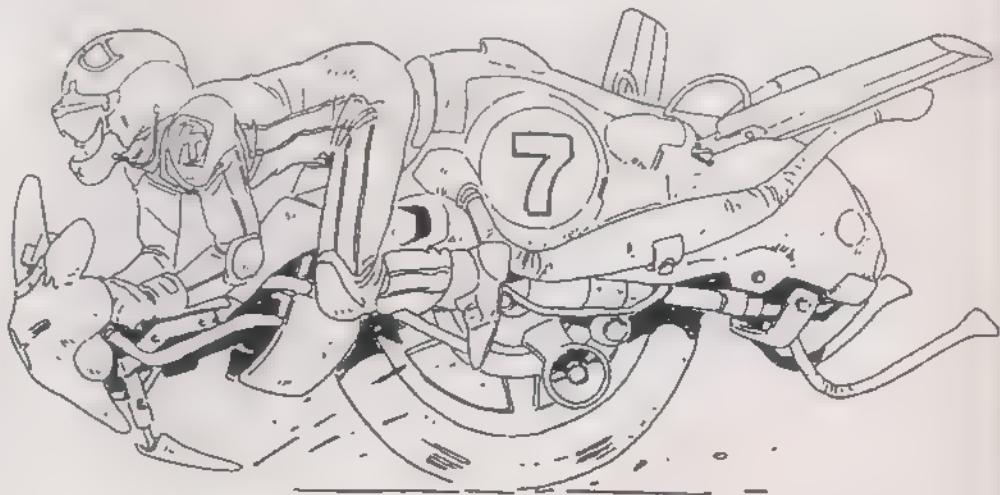
The Killer Commandos shout goodbye as Hiro leaves to join the army.

"Don't you dare die!" Miranda yells. "We still need you for our bike team!"

The Aphrodian Retaliation

Donner, the Ishtarian leader, is complaining about the lack of supplies when Sue arrives to "interview" him. Once inside his office, she pulls a gun from her camera case, screaming that he is a killer. Donner tells her that she is mistaken, that commanders and soldiers don't kill. Wars kill.

Sue tries to pull the trigger, but the safety catch is on. Donner disarms her with a flung ashtray, then takes her gun and destroys the statue of Aphrodite in his office. Pressing the empty gun to her head, he pulls the trigger. Terrified, Sue passes out.





Hiro is called to Cart's office, where he is told that he has passed all the training and that he should prepare for combat in Io. "Don't even try to shoot me in the back," Carts tells him. "Think of the Tako as me."

Donner is infuriated to learn that the Aphrodian police forces have turned against Ishtar as the Aphrodian troops advance.

"We're going to hold the spaceport," he snarls as he heads for his personal

Tako tank. "Destroy the city. Don't give them anything back but rubble!"

The Aphrodian army moves out to meet the Ishtarian forces, incurring heavy losses. Carts is struck unconscious as Hiro confronts Donner's Tako. Donner, knowing that his invasion of Aphrodia has been defeated, is determined to take Hiro with him when he goes.

Hiro refuses to retreat, even when another Aphrodian offers to cover him. He begins to lure Donner's tank slowly up the massive spaceport ramp. Donner has given way to his injured pride, and ignores his men when they beg him to retreat.

"How dare you humiliate me! I'm the man who took Io in one day!" Donner follows Hiro up the ramp and fires. The blast breaks the ramp into huge falling chunks, pulverizing the Tako below. Hiro barely escapes death as the ramp falls apart. The Aphrodians succeed in regaining Io.

War's End

Although skirmishes continue, it is obvious that Aphrodia has won. Hiro is dismissed from the army, and Carts gives him his own bike to replace the one Hiro lost in battle.

"I hear he's good," a commander comments as Hiro walks away. "Think he'll be back?"

"Probably," Carts says with a smile.

Hiro is wandering through the mangled city when he sees Sue, on her way back to Earth. When she tells him that Maggie is at a refugee camp at the oxygen plant, Hiro zooms off across the landscape to find her.

He rides along the lines of refugees until a familiar cat bounds out in front of him. Maggie bursts through in search of Andrew and sees Hiro, her face lighting up with joy.

Back on Earth, Sue Sommers files her story and walks out into Manhattan.

"Going on vacation?" a colleague calls.

"No, to Venus!" Sue says. "I have friends there."

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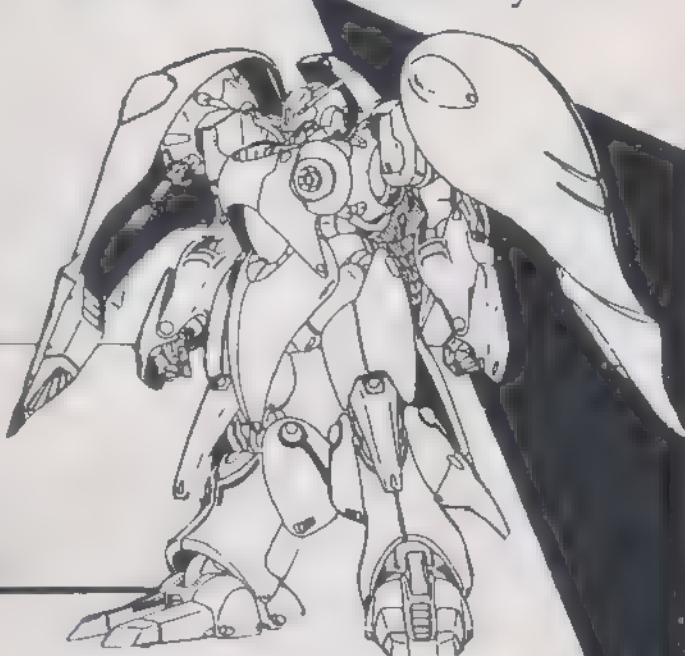
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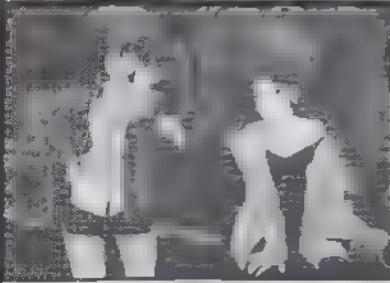
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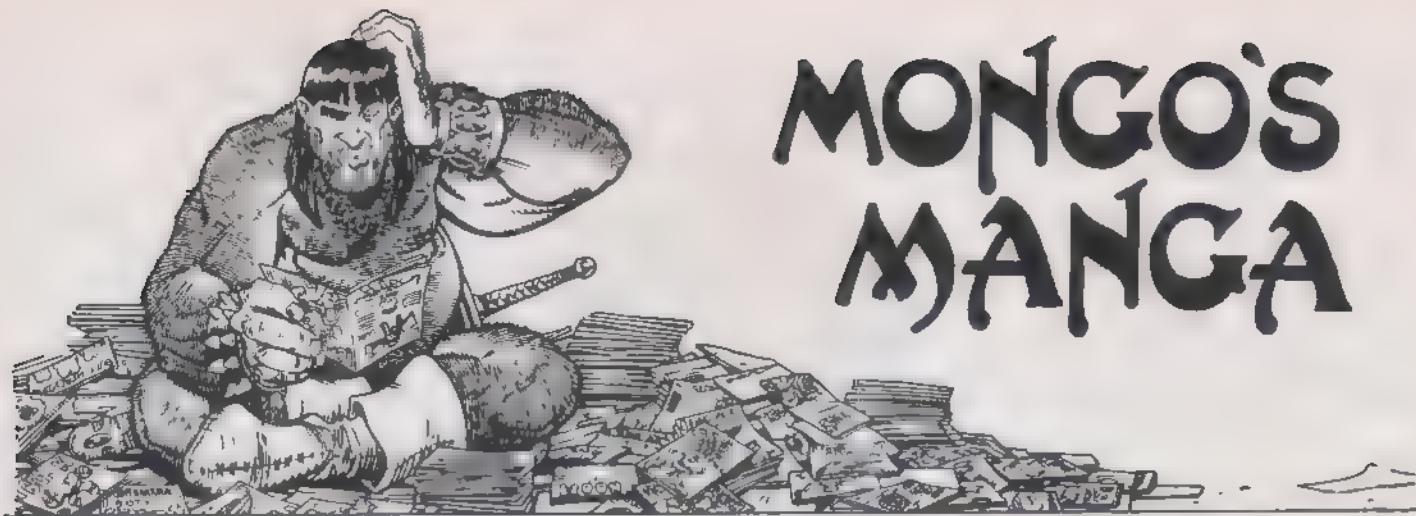
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MONGO'S MANGA



TO-Y

Recently Mongo been accused of monomania; that is, Mongo only like manga with lots of violence and pretty girls. Mongo must admit he holds special place in heart for such girls.

But enough of Mongo's fetishes. Maybe it's time to show more of Mongo's sophisticated side (it worked for Mel Brooks, didn't it?).

What Mongo really like is pretty girls and pretty boys. Don't get Mongo wrong; Mongo speak of culture, art, style, the bright lights of Shinjuku, the pounding of a drum, the clash of spiked wrist bands against flesh, rock and roll, punk music (Mongo bets no one know he like Billy Idol). Is important to remember, can't judge book by cover, can't judge look by lover.

Speaking of music and love make Mongo think about review pick for this issue: *To-y* by Atsushi Kamijo.

To-y is a ten-volume comic published by *Shonen Sunday Comics* from June, 1985 through June, 1987. Both the art and the story are done by Atsushi Kamijo.

Kamijo's realistic backgrounds and accurately rendered true-to-life settings afford the reader with a unique view of Japan's pop culture. To many readers, Kamijo's graceful, fashion-oriented drawings are a key element in *To-y*'s appeal.

To-y stands not only as an entertaining work but as a fresh, sanitized time capsule from a part of Japanese culture of which most foreigners have little knowledge or appreciation. The expressively idealized human forms, coupled with an occasionally comical style, yield an insightful look into the characters of modern Japan.

Story

To-y, an aspiring young singer, is torn between the choice he sees his life to be: continue his present lifestyle as a punk, or pursue mainstream success as a pop star with the huge record company, Kama Productions.

To-y's roommate Hiderow (Sonoko), also a singer, is displeased by the way their new house guest Niya Yamada attaches herself to both Hiderow and *To-y*. After a brief tussle, the two girls soon settle into a state of controlled animosity.

Kashiko Kato, Kama Production's top agent, notices *To-y* and decides to win him over by arranging for a GASP debut concert. The band members, of course, jump at the chance, but are limited by Kashiko's condition that *To-y* first prove himself by performing in The Edge—rival Yoji Aikawa's band. *To-y* and Yoji, seeming constantly at odds



To-y Fujii

Initially lead singer for the rock group GASP, later a back up for the Edge, and finally a solo artist. The main conflict in *To-y* is the arrogant 16-year-old main character's choice between loyalty to his friends and superstardom. *To-y* has a fondness for "borrowing" his rival Yoji's Yamaha YZR 250 motorcycle. The fact that he has no license doesn't seem to concern him in the least.

Sonoko Morikeyoka

A 15-year-old idol singer signed with the rival agency, Kama Productions. She is *To-y*'s roommate and distant cousin. Her real name is Hiderow Koishikawa. She likes *To-y* romantically, but is insecure about their relationship.



Niya Yamada

Accidental roommate to *To-y*; a kind and innocent 15-year-old girl. She thinks herself in love with *To-y* but later realizes it's more a case of admiration. (Niya's name is a pun on the Japanese onomatopoeia for cat sounds.)



with each other, eventually become friends.

At last To-y is given his opportunity to go solo. News of the "Eight-Day Concert" spreads like wildfire throughout Tokyo, which is dressed in the name and image of To-y. To-y's single rises so quickly in the charts that he is soon neck and neck with superstar Yoji Aikawa. A scant two months after To-y's debut, he is nominated as "best new artist," his competition including Yoji and Sonoko.

After the completion of the awards presentation, the president scolds To-y for the loss of face Kama Productions has suffered because of To-y's refusal of the award. To-y, who had told the entire audience that the award was "boring," had also voiced his determination to come back someday to the award ceremony as "To-y Fujii" and not just as a carefully designed product of Kama Productions. The president threatens to "terminate" To-y from the music field.



Yoji Aikawa

To-y's 18-year-old rival and leader singer for The Edge. The agency Yoji is signed with, Kama Productions, is also interested in signing To-y. Yoji's goal is to be even more popular than To-y. He is fond of saying, "If the world isn't fun, you have to change it." He has a crush on Sonoko Morikeyoka, even though she won't give him the time of day.

In order to give herself time to work out her feelings for To-y, Niya announces to her father that she will accompany him to Brazil and leaves the apartment to find To-y.

Outside the awards ceremony auditorium, Yoji catches up with To-y and tells him he also refused his award. Together they proceed to the GASP concert in-progress nearby. Seeing To-y singing on stage, Niya begins to realize the nature of her attraction to To-y.



Back at the auditorium, Sonoko takes the award by default.

By quitting, To-y has effectively cancelled the "Eight-Days" concert. Yoji asks To-y why he didn't take the obvious route and postpone quitting until after the concert. "I forgot," To-y says lackadaisically. To Yoji's request to accompany him to America, To-y says he'll think about it. Strangely, even though the concert has been cancelled, none of the fans have turned in their tickets.

To-y and Niya travel to the seashore for what will be their last time together. To-y is puzzled by Niya's decision to go to Brazil.

"I like you, To-y," she says. "I like you a lot. I like you when you are singing. I like you when you're not singing, but it's different then. You're not number one when you're not singing." Niya explains that to her, friends are like colorful jewels. Yoji is red and black, Hiderow is a beautiful rainbow surrounded by thorns, and To-y is a pure white gem. All she's wanted is to shine with them. Niya says goodbye and walks out of To-y's life and into her own.

"Niya, didn't you know," To-y says sadly to himself, "you were shining brightly enough already."

Kashiko confides to a fellow worker that she's been looking at To-y recently not as a manager, but as a woman, and plans to be on the same plane as Yoji and To-y. At Kama Productions, management is frantic to discover that To-y's popularity is so great the fans won't give up. The president,

worrying that To-y might join a rival company, decides to remove To-y from action and stages a little "accident."

Outside the site of the "Eight-Days" concert, over 30,000 fans gather in anticipation.

At the airport, To-y tells Yoji that he won't be going to America with him and decides to perform at the concert anyway, despite the fact he expects only about ten people to show up.

Speeding along the highway, To-y reflects upon the events of the last few days. The harsh jolt of a truck lurching into his path forces him off the road and To-y's motorcycle flies into the air.

Kashiko finds To-y face down and bleeding on the pavement. Fearing the worse, she rushes to him.

"To-y, I've come from Heaven to pick you up."

"Then you must be a pretty old angel," he replies.

Much later The summer sun shines brightly upon To-y as he reads a letter from Niya. The closing line reads, "To-y, are you still singing?"

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PLASTIC

By Kevin Odom

Painting Your Model

In our last issue we talked about the construction of a resin kit and the preparation for painting. Now, let's move on to the actual painting of the kit, reviewing the final steps before we begin.

Before beginning to paint, give some thought to what you want your model to look like. Most models have boxes with either a painted reproduction or a photo of the model on the front and sides of the box; this is your color reference for painting. Sometimes,

though, you won't get a color chart for your kit. When this happens, you'll have to do a little research in hobby magazines and books.

Inexperienced painters are well advised to limit the number of different colors to as few as possible. If too many different colors—or too many bright colors—are used, the result will be gaudy and overwhelming. A simple color scheme is best; neutral colors offset by one or two bright colors often the most effective.

Ready . . .

Before you do anything else, you'll have to apply a **primer** coat to your kit. An evenly applied coat of primer will bond with the surface of a kit and allow the paint to adhere where you want it, instead of flaking and chipping off.

There are as many different brands of primers as there are brands of paint. Primers come in several similar but different colors such as grey, light grey and base white. Since the results of your paints will be influenced by the color of your base

(primer), you'll want to choose a primer that will compliment your other paints.

Brush-on primers are not recommended, as they tend to leave brush streaks on your kit that will show through after painting. For an overall even coat, spray primers are best.

Set . . .

Now that your kit has been primed (and because drying times vary, follow directions carefully), let's review the materials you'll need

You will need brushes both old and new. Cheap, old and worn brushes are fine for applying undercoats, and even when the bristles are beyond use, the handle can still be used for stirring paint or mixing glue.

For applying color and for detailing work, however, you'll need fine quality brushes. There's no getting around the fact that better brushes give better results. The best brushes are made from high-quality sable hair and vary in size and shape. Experience more than anything else will be your guide to selecting the brushes best suited to your painting needs.

Be prepared to take care of your brushes. Dipping your brush so far into the jar that the paint gets all over the metal ferrule will cause the paint to leak from the brush and possibly discolor another paint. Paint leakage will also dry and spoil the brush and ultimately, unseat the bristles.

After applying color, always swish the brush around in your water pot and wipe it with a tissue. Never let paint dry on the brush, or leave a brush tip downward in a jar of water. When you're finished painting, wash the brush more thoroughly in clean warm water and a little liquid soap before storing it point-upward in a jar. If individual hairs stick out or bend, remove them carefully. Painting models is very wearing on brushes, so don't expect them to last forever.

You will need a variety of paints. Black, white, red, blue, yellow, green, brown, gold, silver and a flesh tone are good for starting out. You can purchase others as you need them. Some brands such as Floquil/Polly S and Humbrol are good quality with unequalled color selection, and are less taxing on your brushes, too.

You might consider looking into another brand of paints from the Japanese company

Brush Sizes

10/0

Very fine detail; black-lining edges, picking out detail, painting eyes

5/0

Detailed brush work; small blending areas such as the face

0-3

Base color application; small areas of blending and shading

5

Base color application; small to medium areas of drybrushing and washing

6-8

Base color application; medium to large areas of drybrushing and washing

Gunze Sangyo, called Aqueous Hobby Color. These paints come in a variety of shades very close to the actual colors seen in most Japanese animated series and movies.

You will need a palette for mixing the colors. An old white plate or ceramic tile will serve nicely. White is preferred because the surface will best reflect the color of the paint.

You will need clean water to rinse out brushes. You'll also need more clean water to thin paints, and a rag or tissue to wipe brushes.

... Paint!

Begin by painting the base colors. These are the colors that will start off your kit and to which washes and highlights will be applied.

The most effective way of representing shadows, like those caused by creases in clothing, is with a **color wash**. This is simply a diluted mix of a deeper shade of the base color; i.e., brown rather than light brown, dark red rather than red, grey rather than white.



The proportion of paint to water in the wash is of personal preference. Aim for a consistency of milk, allowing the paint to flow into the crevices and creases of the kit. A wash should not be so thick that it will cover the base color, nor should it be so thin that it dries in distinct puddles.

Use a deep tone for the base color. Because black is seldom encountered in the palette of the "real world," try to use deep tones instead. When selecting colors, keep in mind that a light brown wash is preferable to yellow, as yellow is prone to discoloration when black is added. White will look very cold and artificial if shaded by black/grey alone, so a light beige or blue-grey might be better.

Once you've finished applying washes

and allowed them to dry, you can move on to the next stage—**highlighting**. For this, you'll need one of your old or cheap brushes.

Mix a small amount of white with the base color on the pallet. Wipe most of the pigment from the brush. Even if the brush looks clean, the faintest trace of paint will still transfer to the model.

Slowly draw the bristles across the area you are highlighting, drawing against the lines of the kit if possible. Some of the pigment will brush off the bristles on the raised areas of detail and well-defined edges. This immediately creates a highlight. Repeat once again using a lighter shade and a lighter brush stroke.

Avoid too much brush work when highlighting, or you'll scrub away the base coat. Continue to highlight the other base colors until this stage is complete. The same rule applies to highlighting as it does to shading—exaggerate to create the best effect.

If your subject includes metal armor (plating, armor or robotic body parts), the base wash and drybrush techniques will provide good results. For example, a metallic bionic limb with a base coat of silver can be washed with black. When mixing a wash to shade armor, add a little more water than you normally would to allow the metallic base color to shine through, then drybrush with silver. The highlights on metal should be clearer and cleaner than they would be on cloth.

If you want to simulate rust, weathering or battle damage, wait until the highlighting is completely dry and apply a wash of orange or brown (or a mixture of the two). This technique can also be used generally over the whole model to give a weather beaten appearance, but be careful not to overdo it. As a rule, metallic colors should be left to dry for slightly longer than normal pigments.

The face is often the focal point of the kit, so naturally you'll want to devote a little extra time and attention to this phase of the painting. As with the rest of the kit, exaggerate the shadows and highlights in the face.

The face should receive its base coat, washes and highlights during the normal painting routine. Extra highlighting is applied to the nose, and either a black or dark brown wash is applied to the eye sockets to create the illusion of depth. Lips are normally a mix of red/yellow/white for humanoid types. A dark red-brown line will separate the lips, or a dark crimson in the case of an open mouth.

Now, attend to any areas not yet painted. This will include details such as weapons, small patches of hair, fingernails,



scars and so on. Just repeat the same steps as you did on the larger areas of the kit, remembering to be extra careful in these small areas.

To outline your kit, you'll need your finest (smallest) brushes. Put only a small amount on the tip, outlining all of the areas where one part of the model joins another, such as joints between sleeve and hand, the edge of belts, where the helmet of hair meets the face, etc.

For general outline work, dark grey or dark brown are most effective, depending upon the color of the areas being outlined. If an area is especially dark, or if the contrast is especially sharp (such as cloth and metal or metal and metal), black may be used. Mix the required color with water until you get a consistency that flows easily but still gives a good opaque line.

Often you need only to dip the tip of the brush in water to freshen up the paint without spoiling the tip. This counteracts the rapid evaporation of water and the fast drying time of the paint. Outlining requires a steady hand and a degree of patience.

Advanced Techniques

Let's move on to some advanced techniques, one of which is **blending**. Blending is a difficult technique to master, but it does create a much more soft and subtle effect.

With the base color dry, dark shades are laid into depressions and thinned at the shadow's edge into the surrounding areas. A clean, damp brush is ideal for these techniques. Light shades are put in the model as highlights and again thinned into the surrounding color.

This is a very precise way to paint a model, the areas minute and the gradations of tone subtle. Once mastered, however,



the results can't be matched by other techniques.

Another technique is created with **inks**. Inks allow you to work beyond the range of acrylics, and the transparent shades of color that may be added with an ink are suitable for both enriching existing colors and adding a stage of shading to the original coat of acrylic.

Inks do not work well with oil-based colors because inks are water-based. If you decide to go ahead anyway, you'll have to apply a thin layer of flat matte finish. Although inks can't be used exclusively, they do create effects that can't be achieved by any other medium.

A **glaze** is a layer of ink that completely covers the base color, providing a richness and depth of brilliance you can't get with acrylics alone. The more glazes of ink you apply, the deeper the richness.

Two or three glazes normally have the desired effect. Each layer of glaze must be dry before you begin the next one. A glaze is most effective when applied to a model that has already been highlighted and shaded, and glazes tend to unify these techniques.

The most common use of inks is the application of a color wash directly over the base coat. The base coat should dry before applying an ink wash. The ink can be thinned with water as desired to create the depth of shading required. Remember not to use too much ink on the brush or it may flood into other areas which have already been painted.

Ink washes are very effective when applied to textured areas such as hair, fur, wool, etc. The ink's fluidity allows it to reach creases and folds on the model, creating a realistically smooth shading effect when it dries.

You can leave the model at this stage, if you wish, but the more experienced painter

will usually highlight the model further with drybrushing or blending. Black ink is very useful for outlining and adding detail. This is neither a glaze nor a wash, but a replacement for the normal use of black paint. The advantage is that ink is thinner and is easier to handle than thinned acrylics, and has a depth of pigmentation which allows the ink to be diluted further without becoming transparent.

Whatever special technique you're using, be prepared for an apprentice period when you're likely to produce less than desirable results. Be assured, however, that your technique will improve with practice.

Finishing the Job

Before we move on to the final stages of painting, be certain to inspect your kit for faults such as scratches, unpainted and unwashed areas, places where washes may have flooded over the color, overlooked details, etc. You don't want to spoil hours of work by forgetting to put in any of these details.

If you want to preserve your careful paint job, you have to apply a **protective coating** over your kit. The best way to accomplish this task is to purchase a spray can of Testors Dull Coat (matte finish), a spray can of Testors Gloss Coat, and a jar of Polly S Gloss Coat (you'll need three different coatings to give the kit the best protection).

First, spray the model with gloss coat and wait for it to dry. When it's dry, spray it again and let it dry completely. You'll need these two coats for a strong base. Next, spray the kit with dull coat and let that dry. If the kit still looks glossy, spray it again and let it dry. Now, use the jar of gloss coat and with a very fine brush, paint over eyes, teeth and other bits that you think should be glossy.

By following these steps and instructions, and with practice and patience, you should be capable of producing painted models of exceptional quality and detail.

In our next issue, we'll cover the construction of the newest model to come out of Japan, the vinyl kit. ■

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Musashiyu

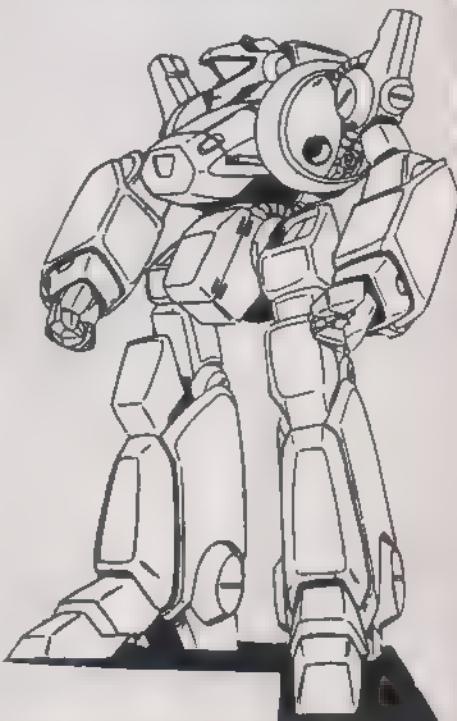
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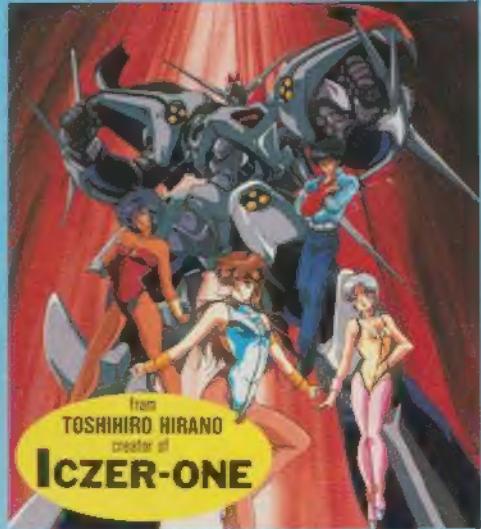
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